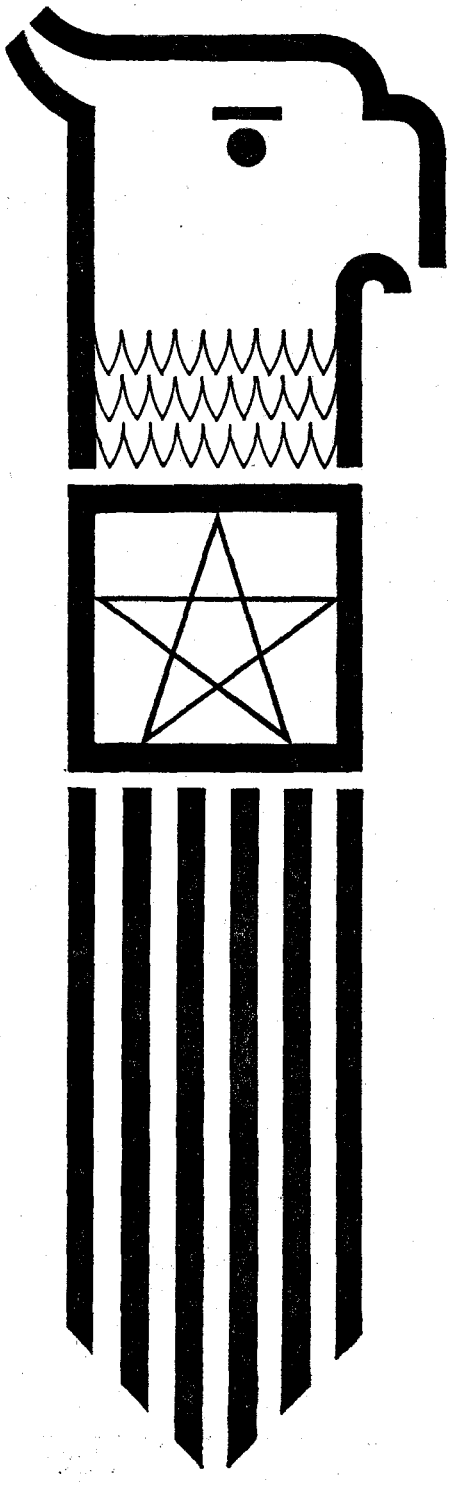
THE NATION

SEPTEMBER 15, 1962 . . 25c



WRONG WAY TO THE MOON

Carl Dreher

★

EXPLOITING THE MODEL CHILD

Marylin Bender Altschul

★

PUERTO RICO

Plebiscite for Identity

Carey McWilliams

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS

Workless World?

Dear Sirs: The popular view that we are hurtling toward a workless world is endorsed by both Georges Friedmann and George Kirstein, in their articles on "Labor and Leisure" [*The Nation,* Sept. 1]. This pleasantly prescient view needs some strong qualification, I believe. Its sensationalistic elaboration by the Center for the Study of Democratic Institutions and other organizations and authors is leading many people to overlook the real problems which face us in the area of technological progress.

The view is based largely on an imaginative extrapolation of the technical potentialities of automation. But unless such extrapolations take into account the social, psychological and political forces which determine the direction and utilization of technology, they are merely non-fictional science fiction.

What are these forces? Nationalism, for one; Kennedy tells us we can't cut the work week because we're competing with the Communists. Simple humanity, for another: with most of the world still starving, there's enough work left to last quite some time, once we recognize it as *our* work. Education is a third: we just don't have the trained intelligence to automate at breakneck speed.

Both Kirstein and Friedmann are aware of these factors, but their easy references to "the world of tomorrow" may lead many readers to forget that that world is a century away. As Mr. Kirstein says, "Tomorrow's problems await solution by our children; today's problems face us."

RONALD GROSS
New York City

Dear Sirs: The basic problem regarding labor relations today is the question of who can assess the worth of a particular type of work in the economy as a whole. The individual union member would not seem to be too unbiased an arbiter in these matters. Here in Boston, the salary of the janitors in the Boston School System is as high as that of some teachers; brickmasons earn more money than many architects! Under such conditions, little wonder that management wants to automate wherever possible.

RICHARD M. TITUS
Boston, Mass.

Dear Sirs: Mr. Kirstein says that 300,000 workers will be added to payrolls across the nation for each hour the work week is reduced. At that rate, the work week could be reduced to ten hours and it would require only nine million more workers. Surely this figure is way off.

In my view, capitalism and communism are two aspects of the same monster—industrialism founded on technology. The cure is to return to a more primitive agricultural life with plenty of meaningful work for everyone.

Raymond, N.H. ARTHUR HARVEY

Dear Sirs: As a labor journalist of more than forty years' standing (though now writing in other fields), I must reluctantly agree for the most part with George Kirstein's "Labor's Ebbing Strength." But I do take exception to two of his pessimistic utterances.

I do not share his lack of faith in the likelihood of unionization of white-collar workers. Could any group of workers have seemed less likely union material than newspaper men and women? Yet the American Newspaper Guild, despite mergers, strikes and firings, continues to grow in coverage and power.

And I disagree heartily with his behind-the-times contention that most women are working merely until they "get married and begin to raise their families." More than a third of the women in the United States are now gainfully employed, and more than half of these are married; and the proportions are rapidly swinging upward. Women . . . are as concerned as the men in job security . . . and are more amenable to organization by the present type of labor "statesman" than by the old-fashioned kind of labor leader.

MIRIAM ALLEN DEFORD
San Francisco, Calif.

Independent Mr. Hughes

Dear Sirs: We were pleased to see Theodore Roszak's review of H. Stuart Hughes's *An Approach to Peace* [*The Nation,* August 25]. There was, however, one error. Professor Hughes is running for U.S. Senate in Massachusetts as an independent, not as a Democrat.

JOEL I. COHEN
Hughes for Senate Committee
Cambridge, Mass.

Dr. Stickney's Papers

Dear Sirs: I am continuing the work of the late Thomas Riggs, Jr., who wrote a life in the form of a dissertation on the American poet Joseph Trumbull Stickney (1874-1904). Dr. Stickney was among the most brilliant of our poet-scholars working at the end of the century. . . . Horace Gregory wrote of his poetry, "As one turns the pages . . . one seems to stand in the unshaded presence of poetic genius."

If any readers can give light on the problem of much lost material I would appreciate word from them. Any letters or papers made available will be handled with care and used according to the wishes of the owners.

J. WM. MYERS
5 West 63rd St.,
New York 23, N.Y.

In This Issue

EDITORIALS

121 ●

ARTICLES

123 ● Puerto Rico: Plebiscite for Identity
by CAREY McWILLIAMS

128 ● Wrong Way to the Moon
by CARL DREHER

131 ● Exploiting the Model Child
by MARYLIN BENDER ALTSCHUL

BOOKS AND THE ARTS

134 ● A Life of Ecstatic Discontent
by HAROLD CLURMAN

135 ● "Absolutely Crazy and Chaotic"
by WARRINGTON WINTERS

136 ● Clinkers and Causes
by CLAYTON ESHLEMAN

136 ● Landscape One (poem)
by DAVID OSSMAN

137 ● Records
by BENJAMIN BORETZ

138 ● On the Debt My Mother Owed to Sears Roebuck (poem)
by EDWARD DORN

Crossword Puzzle (opp. 140)
by FRANK W. LEWIS

George G. Kirstein, Publisher
Carey McWilliams, Editor
Victor H. Bernstein, Managing Editor
Robert Hatch, Books and the Arts
Marion Hess, Assistant to the Editors

Harold Clurman, Theatre
Max Kozloff, Art
Benjamin Boretz, Music
Carl Dreher, Science
Paul Blackburn, Poetry

Jane Stolle, United Nations Correspondent
Alexander Werth, European Correspondent

Mary Simon, Advertising Manager

The Nation, Sept. 15, 1962. Vol. 195, No. 7

The Nation published weekly (except in July and August, when biweekly) by The Nation Company and copyright 1962 in the U.S.A. by the Nation Associates, Inc., 333 Sixth Avenue, New York, 14, N.Y. Second class postage paid at New York, N.Y. Tel.: CH 2-3400.

Subscription Price Domestic—One year $8, Two years $14, Three years $20. Additional postage per year: Foreign and Canadian $1.

Change of Address: Three weeks' notice is required for change of address, which cannot be made without the old address as well as the new.

Information to Libraries: The Nation is indexed in Readers Guide to Periodical Literature, Book Review Digest, Index to Labor Articles, Public Affairs Information Service, Dramatic Index.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NEW YORK, SATURDAY, SEPTEMBER 15, 1962
VOLUME 195, No. 7

THE NATION

EDITORIALS

Ninety Miles Off Florida

The President's statement of September 4 concerning Cuba falls into two separate and distinct parts. In the first, he deals realistically and calmly with the Soviet-supplied military buildup in the island. Defensive anti-aircraft missiles with a slant range of twenty-five miles (similar to our obsolete Nike-Ajax) have been imported, together with the electronic equipment required for their operation (likewise obsolete by Nike-Hercules, not to speak of Nike-Zeus, standards). Several Soviet-made motor torpedo boats, carrying ship-to-ship missiles with a range of fifteen miles, are also on hand. In the way of manpower, about 3,500 Soviet military technicians are known to be in Cuba, or en route. But: "There is no evidence of any organized combat force in Cuba from any Soviet bloc country; of military bases provided to Russia; of a violation of the 1934 treaty relating to Guantanamo; of the presence of offensive ground-to-ground missiles; or of other significant offensive capability either in Cuban hands or under Soviet direction and guidance."

The statement could have ended there and it would have constituted a precise, coherent and complete account. But that would have been to ignore the realities of domestic politics. With Senators Keating, Goldwater, Capehart, Smathers, Thurmond and others bawling for the preservation of the Monroe Doctrine by all possible means, including blockade and invasion, Mr. Kennedy had to show that he was equally solicitous. He therefore appended a few more paragraphs, sternly warning the Castro regime that it "will be prevented by whatever means may be necessary from taking action against any part of the Western Hemisphere." That this will quiet such experienced viewers-with-alarm as the aforementioned Senators is hardly to be expected and the President knows it as well as anyone, but he has dutifully gone through the motions.

The President also spoke of the larger issue of the world-wide challenge posed by "'Communist threats to the peace." He could have added anti-Communist threats to the peace, for both types exist and feed each other, to the glory and prosperity of the armies, navies and air forces of both sides. It is all simply standard cold-war operating procedure. When one of your staunch and beloved allies gets shaky on his pins, it is obviously your sacred duty to prop him up. When his subjects become restive, you supply him with materiel and experts. This has a doubly salutary effect: (1) the attention of the disgruntled citizens is diverted to the external enemy, and (2) they are made aware of the fact that the arms may be used against them if they become too obstreperous. All this we have done for the past fifteen years all over the world, and all around the borders of the Soviet Union. Now it is being done to us, and we like it no better than the Soviets like it.

As for the Monroe Doctrine, it is not only in danger, it is superseded. It had a long and satisfactory life, but the Second World War, with its rockets and atom bombs, finally killed it. In a letter to *The New York Times* calling for an end to the arms race, the Nobel laureate Dr. Albert Szent-Gyorgyi points out that the 1,000-megaton bomb is in sight, capable of wiping out six of our states at one bang, or inundating our whole East (or West) Coast with one "tidal" wave. It makes little difference whether the bomb is launched from Siberia or Cuba or China or Argentina. "Very soon," Dr. Szent-Gyorgyi points out, "the United States will be surrounded by USSR atomic submarines, carrying hundreds of Polaris-like missiles which can destroy our country from close range within minutes." Such submarines are, of course, already on station in north European waters, but they are American and their missiles are trained on Soviet targets. The Senators who are most excited about Cuba are not excited at all about this far greater mutual menace, which daily they do their best to exacerbate. They had better stop charging up San Juan Hill and begin seeing the world as it is.

The Moon: No Go?

In the picturesque argot of Cape Canaveral, "go" is good, as in "All systems are go." "No go" means trouble. Even more trouble seems to be impending than Carl

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Dreher foreshadows in "The Wrong Way to the Moon" (page 128). According to a long article by J. Anthony Lukas in *The New York Times* of September 2, the increased radiation in space caused by the American high-altitude nuclear test on July 9 (see *The Nation*, September 1, editorial, "Terra Incognita in Space") may be much more serious than previously believed. The Atomic Energy Commission and the Defense Department have revealed that the added radiation knocked out transmission from three satellites, one British and two American, and may take years to decay to an inappreciable level. Added to natural radiation hazards, such effects might prevent manned flights to the moon.

Perhaps, however, it is a blessing in disguise. The United States and the Soviet Union are racing to the moon. Neither feels it can slow down, much less stop, but radiation could slow down both — perhaps force them into agreement on the neutralization and internationalization of the moon and the flight paths between it and the earth. In the guise of nuclear tests for its own defense, any nation with nuclear and rocket capacity can interdict travel to the moon by interposing and intensifying belts of radiation at dangerous or lethal levels. Shielding could be resorted to, but the weight penalties would probably be prohibitive.

If further study should confirm this prognosis, some incentive would also be added to an agreement on nuclear testing. Heretofore only malformed and leukemic children have been involved and since for the most part these victims were still unborn, nobody except Linus Pauling and other eccentrics bent on keeping the world a livable place could get very excited about it all. But if testing in the ionosphere threatens to interfere with high-altitude and planetary flight, that will be quite another matter. And if the superpowers can agree on banning explosions in the ionosphere as an urgent necessity, they may decide to be less disagreeable in other regions as well.

Look Within

America, the Jesuit weekly, has taken something of a lambasting over its editorial, "To Our Jewish Friends," on which *The Nation* commented last week under the title, "No Room for Bargaining." The quality of the criticisms varied, and *America* will make its own rejoinder when it is ready. What the editors will have to answer, however, is not so much outside objections nor anything verbal at all, but an Associated Press wirephoto with the caption, "A Nun Leads the Way — A sister of the St. Francis De Sales Catholic Elementary School in New Orleans peacefully leading two children, one a Negro girl, into school."

America asked American Jews "what bargain they are willing to strike as one of the minorities in a pluralistic society." In this matter of desegregation, the Roman Catholic Church, to its eternal credit, has been willing to strike no bargain whatsoever. When, a good many years ago, some of the laity objected to desegregation in St. Louis, Joseph E. Ritter, the archbishop and now also a cardinal, in effect offered them a choice between desegregation and excommunication. Archbishop Joseph F. Rummel took a similar stand in New Orleans and his successor, Archbishop John P. Cody, is equally obdurate. The New York *Herald Tribune's* staff correspondent in New Orleans, Robert S. Bird, explains why integration of parochial schools went smoothly on the opening day. The most important reason, he believes, is that "Church authorities have stood by the integration decision with Rock of Gibraltar firmness, treating it as a matter that needs no defending or apology and leaving it up to the parishioners to take it or leave it, but not to interfere with it." Of equal weight, in Bird's estimation, was that "this was the decision of the Archbishop himself, made on a moral ground. . . . It was a decision that seems to have won the respect of the Catholic parishioners, even those who disagreed and disliked it."

Compromise and bargaining are, to be sure, of the essence in commercial life and in some areas of politics and legislation. It is also true that moral intransigence may be abused, and often is. But there are some issues that are *not* subject to compromise, on which those concerned with moral values must take a firm stand or abandon their values. The editors of *America* need not go far afield to find the unanswerable objection to their editorial: the Roman Catholic bishops have provided it in the desegregation controversy.

It's Delightful, It's Delectable, It's Deductible

It's also depreciable and delicious. If Abe Burrows or E. Y. Harburg wants to use it, *The Nation* feels morally entitled to a piece of the show, but unfortunately is not in a position to obtain it by force of law. The source is the uncopyrighted *Congressional Record*, August 28, pages 16825-46.

The business before the Senate was the tax-revision bill, and specifically that section which, hopefully, was to make it difficult for the hard-pressed organization man to charge up his moments of relaxation to the kindly taxpayer. The good life is based on the recently discovered principle that businessmen do not buy on the basis of price or quality of merchandise, but preponderantly on the quality of the entertainment they are furnished. The entertainment must not only be good, but free. *A* entertains *B*, presents the bill to his own corporation, which pays and deducts from its income tax. Then *B* entertains *A*. Uncle Sam pays it all.

Offhand, this may seem like an abuse: as the Presi-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

dent has said, the purpose of the tax-revision bill was to restrain the businessman who "disguises personal expense with business associations." But this is a misconception bordering on slander. Actually the man who rides the expense account is the guardian of the family which, as everyone knows, is the cornerstone of the free-enterprise system. He stands for togetherness. This was brought out in a colloquy between Senators Gore and Douglas.

"I am sure," said Mr. Douglas, "the Senator has seen reports on domestic discord which has arisen when the husband rides the expense account and the wife sits at home and eats hamburgers."

"I have heard neighborhood rumors," Mr. Gore conceded.

"Is it not to be expected," Mr. Douglas continued, "that if the husband is living at the Ritz Carlton or in Miami and is cruising in a yacht and paying $10 for lunches, or is eating expensive dinners at Antoine's in New Orleans, and the poor wife is at home eating a humble sandwich, she becomes discontented and domestic discord increases—"

Mr. Gore: "And she feels neglected."

"She feels neglected," Mr. Douglas concluded triumphantly, "therefore, in order that the business executive may function more efficiently he must take his wife along and dish out the gravy to her, also."

Mr. Long of Louisiana, in whose state Antoine's is located, and Mr. Smathers of Florida did not appreciate the heavy-handed mockery of Messrs. Douglas and Gore. "I recognize," said Mr. Smathers, "that many musicians, restaurants and hotels make conventions their business and thereby contribute to the welfare of the economy of the States in which they are located. I do not wish to see them put out of business. . . ." He asked the opposing Senators to "stop ranting and raving about the safari, about taking wives on trips, and all that sort of thing."

It was to no avail. Messrs. Gore and Douglas went into a staccato routine which needs only to be put to music:

Mr. Douglas. "Sixty-five-dollar tickets to see *My Fair Lady.*"

Mr. Gore. "Yes."

Mr. Douglas. "Expenses at the 21 Club."

Mr. Gore. "If that is amusement."

Mr. Douglas. "It *is* amusement."

Mr. Gore "Or entertainment."

Mr. Douglas. "Or for good will."

Mr. Gore. "Is that not wonderful?"

Apparently the melodic possibilities appealed to Senator Long, for he answered with the theme song of his late father, Senator Huey Long. Whether the Senator sang, or merely recited, the *Record* does not indicate, but these are the words:

Every man a king.
Every man a king.
For you can be a millionaire.
But there is something belonging to others;
There's enough for each one to share.

Burrows and Harburg, take it from there.

PUERTO RICO: PLEBISCITE for IDENTITY

. . by Carey McWilliams

San Juan

THE PERENNIAL question of status has come to a new boil in Puerto Rico. With no advance warning, Gov. Luis Muñoz Marín used the occasion of the tenth anniversary of the Commonwealth (July 25) to call for a plebiscite on the question. Dozens of witnesses of all shadings of opinion have appeared to testify on the plebiscite bill. "One hundred years of Puerto Rican thought, convictions and meditations on political status," writes A. W. Maldonado in the San Juan *Star*, "have been presented before the legislative plebiscite committee" — and the end is not yet. Sometime in mid-1963 Puerto Ricans will have a chance to express their preference for (1) Statehood; (2) the "culmination" of Commonwealth (which the Governor proposes); or (3) Independence. Of far-reaching interest and importance, the issues merit close and sympathetic attention stateside.

The key question relates to the timing — why now, and why so suddenly? In a month of interviewing, including a session with the Governor, I received scores of answers to this question. While Statehood and Independence leaders will tell you that the initiative for the plebiscite came not from the Governor's office but from the White House, there is strong evidence to indicate that the initiative was Muñoz'. This is not to deny that Washington had good reasons for favoring a plebiscite at this time. Jamaica and Trinidad-Tobago have been granted their independence and British Guiana is next up. The Puerto Rican question is slated for an airing this fall in a United Nations increasingly under the influence of "new nations." The Alliance for Progress is not progressing, the situation in the Dominican Republic is touch-and-go, and Cuba is a greater irritant than ever. Washington, as well as the Governor, is annoyed by the reluctance of many Latin Americans to regard Puerto Rico as anything other than a colony. And in the offing is the future status of the Virgin Islands.

Moreover, Puerto Rico has been sold — some would be inclined to say "oversold" — as a "showplace"

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

of what American-style free enterprise can accomplish in combination with local democratic political initiative. Puerto Rico, it is said, is the American answer, the American-sponsored alternative, to Fidel Castro's Cuba.

The "showplace" theme has, of course, served the joint interests of Washington and San Juan. Undeniably, Puerto Rico is a model of what we would want all Latin American countries to become — loyal friends and splendid customers — and, by the same token, it has much to teach Latin Americans on how to coax funds and concessions from Washington. The Governor is a key adviser, a pivotal figure, in U.S.-Latin American relations. Quite naturally, he has made the most of the role in order to "sell" Puerto Rico, stateside. Moreover, nowadays nothing is left to chance in politics; the Puerto Rican "image" is kept ever-bright by the public relations firm of Sontheimer, Runkle & Associates under contract with the Puerto Rican Government. To sustain the brightness of the image, both Washington and San Juan may have felt that now, with the Caribbean in a state of ferment, was a good time to demonstrate to the world at large, and Latin America in particular, that Puerto Rico is in no sense a "straw man" or colony.

BUT THERE were also domestic political reasons why Muñoz decided to call for a plebiscite now. A friendly Administration is in power in Washington; the Governor's own Popular Democratic Party had close ties with the New Deal and can be thought of as a "Democratic" party in Puerto Rico. More significant is the fact that the island's Statehood Republican Party has made significant gains of recent years and might, at some future time, become a real rival for power, even though at present it is divided and ineptly led. At the outset the Statehood party could not decide whether to participate in the plebiscite or not and no final decision has yet been made. At the moment, also, the Independence forces hardly exist as a "party" and the new left wing of the movement is against the plebiscite on principle. From the Governor's point of view, therefore, the political timing was ideal.

But the timing was propitious for other reasons as well. Dynamic as ever, Muñoz is no longer a young man and he is well aware that tensions are beginning to develop in his own party over the status issue. From the outset, the Governor has done the political thinking and provided the political leadership of the Popular Democratic Party. If anyone is to see the Commonwealth idea through to "culmination," he is that person. Given new leadership — say someone like Jaime Benitez, Chancellor of the University of Puerto Rico — the Statehood forces might become a real threat.

Luis Muñoz Marín

Statehood has acquired a new voice in Gardner Cowles's San Juan *Star*, which has injected some new, and much needed, vigor into Puerto Rican journalism. (In the States, *Look* has, of course, been pushing Statehood; see "Puerto Rico: the 51st State?", January 17, 1961.) Under the editorship of W. J. Dorvillier, the English-language *Star*, now with a circulation around 17,000, opposed the San Juan hearings of the House Un-American Activities Committee, took a strong stand (with the Governor) against the intervention of the Catholic hierarchy in Puerto Rican politics and, last May, exposed a very messy situation in the legislature. Caught red-handed, the legislature whacked something like $800,000 in concealed political payola from the budget in a frenzied all-night session. The legislative scandals, as well as certain scandals in San Juan, have appreciably dimmed the "luster" of the Popular Democratic Party. The Governor took advantage of the scandals to purge some objectionable elements from the party, but he is aware that its morale is slipping and a plebiscite campaign might serve to keep it strong and united.

BUT TO SEE the Governor's problem in perspective, it is important to understand the growing Statehood sentiment. The stock thesis has long been that Statehood is backed by "the rich land-owning families." No doubt they do back it, but today Statehood sentiment is widespread. It is this sentiment, not the Statehood Republican Party per se, that concerns the Governor. Statehood is supported by federal employees who now number approximately 7,300 (the only Puerto Ricans who pay federal income taxes); by some, but by no means all, of the large—50,000 (including family members) — influential and growing community of "continentals" (resident North Americans); by many Negroes; by some elements in the Governor's own party and, above all, by the rising native Puerto Rican middle class, many of whom are bilingual and have been educated, in part, in the States. (It is ironic that this middle class, created largely by the Governor's own economic policies, should now represent one of the most formidable obstacles to the amended Commonwealth status for which the Governor is campaigning.) It is also supported by many well-to-do business and financial elements for whom Statehood stands for security and stability in a Caribbean world which is very much in flux. These elements, including many wealthy native Puerto Ricans, fear that Commonwealth is not permanent and may end in Independence. Some 15,500 refugee Cubans, many of whom are well-heeled and have gone into business — and are looked upon with distinct misgivings by most Puerto Ricans— are a potential increment to the Statehood faction. Oddly enough, I came across many working-class people who were pro-Statehood: domestics, mechanics, taxi drivers, et al. To these elements, the tie with the United States means, above all, the unrestricted right of free migration.

In a word, Statehood is today an

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

across-the-board sentiment—a sentiment fostered not so much by love of Statehood per se as by fear of Independence (just as the sentiment for Independence is fed, in no small measure, by the fear of Statehood, which suggests an irrevocable status). Curiously, the more the Governor's programs have advanced the economy, the more feasible Statehood has become economically; similarly, the more self-government he has won for Puerto Rico, the more feasible Independence has become politically. And by constantly stressing the disastrous economic consequences of both Statehood (which, as he puts it, would bring the "income-tax collector") and of Independence (which would bring the "customs collector"), the Governor has inadvertently added to the feeling of general unease and uncertainty which feeds both sentiments. In a sense, therefore, history has caught up with Muñoz; he can no longer, or not much longer, continue to play one extreme against the other.

LIKE Statehood, Independence is more a movement than a party; pro-Independence sentiment is much more widespread than the election returns indicate. Beneath the surface, the rapid and accelerating American economic penetration of Puerto Rico has stimulated fears and apprehensions which feed the sentiment for Independence. For example, American-owned supermarkets — a boon in themselves and potentially a fine market for native produce — have had the immediate effect of undercutting hundreds of small Puerto Rican shopkeepers. Muñoz Marín broke up the fusion of economic and political power that existed when sugar was king; but continued American economic penetration is exerting an ever-increasing cultural and political pressure on Puerto Ricans of which they are very much aware.

The sub-surface thrust toward Independence shows up, also, in the current drive to "nativize" the Catholic Church. Many prominent Catholic laymen are critical of the American-oriented hierarchy (most of whom, probably, favor Statehood, at least privately). Dr. Jose M. Lazaro, Dean of Humanities at the university, complains that the Church still maintains the appearance of "a foreign institution," as indeed it does. Recently thirty prominent laymen petitioned the Vatican to designate Puerto Rican bishops for a change: the first was named in 1803; the second, and last, is the present Auxiliary Bishop of Ponce. Puerto Rican Catholics are demanding Spanish-language prelates; they are also insisting that Spanish, not English, should be the language of instruction in parochial schools. The long-deferred resolution of the language issue in the public schools — Spanish is now the language of instruction, although English is emphasized as a second language — is another symptom of the strength of the sub-surface forces that feed the sentiment for Independence. The continued use of English in the schools of dentistry and medicine at the university is keenly resented.

PUERTO RICO'S interesting artistic intelligentzia — painters, writers, graphic artists, playwrights — are, I should say, pro-Independence almost to a man. The "operational" intellectuals — technicians, bureaucrats, labor leaders, et al.—are largely pro-Commonwealth. It should not be forgotten, also, that Independence has a long tradition in Puerto Rico; almost every "first family" has some *Independentista* skeletons in its closet. The fact is that a great many more Puerto Ricans are for Independence than will admit it. "These people," Dr. Asher Tropp writes of the Puerto Rican middle class, "are confident of the value of Hispanic culture and have no desire to become 100 per cent Americans. Regardless of how they vote, they want to be Puerto Ricans, first and foremost, because they feel something new is being created here."

No doubt most Puerto Ricans, as the Governor insists, want some tie with the United States; but it is my impression that there is growing resentment of the American "presence." Puerto Ricans have had very little contact with neighboring Caribbean islands; Havana is much more remote, and "foreign," than New York. Nearly every other family has members who lived in, worked, studied, visited, or are now living in the States. But this merely means that they are familiar with us, not that they love us; their feelings about us are, in fact, quite ambivalent.

The chronic failure of the pro-Independence elements has been, and still is, their inability to work out a political program and to organize in support of it. Nowadays the artistic intelligentzia like to foregather in the Casa de Sam, where they expound the case for Puerto Rican Independence, often with a brilliance and eloquence that are persuasive. But they have neglected the new middle class. And for this, of course, there is an explanation. A firm economic basis for a Statehood party exists; the pro-Commonwealth elements also have a firm economic base. But the Independence elements do not—at least at this time. Another reason for the political impotence of the Independence sentiment is that its leaders have turned their backs on politics. Any number of them made it clear to me that they could imagine no circumstances under which they would participate in the plebiscite. Their argument, of course, is that the hard facts of U.S. and Commonwealth power, political and economic, stack the cards in such a way that a free plebiscite is impossible. There is something to this argument, but abstention from politics is hardly the best way to educate or inform the people; it is essentially a negative political position.

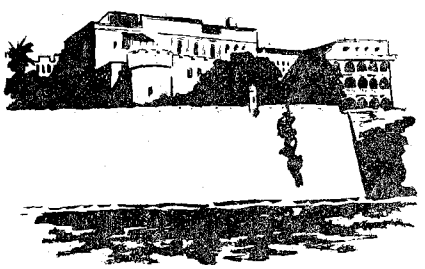
AS AGAINST a divided Statehood party and a largely unorganized Independence movement, the Governor would seem to have every advantage. The Popular Democratic Party has its roots in an entrenched bureaucracy; it is firmly in possession of the reigns of governmental power. Many American businessmen, and bankers, are pro-Commonwealth; economically it offers them many advantages — government loans, tax-exemptions, etc. Labor is pro-Commonwealth. On his recent trip to Europe, the Governor set the stage for a formal—if not cordial—reconciliation with the Church. The Christian Action Party endorses the idea of a plebiscite.

But the basic strength of the Com-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

monwealth position is to be found in the reality of its accomplishments. The Governor's eulogists, who are legion, like to speak of Puerto Rico's "revolution." It has not been that, even though the fact of improvement is self-evident. It is symbolized by the Fomento-assisted factories that dot the island; by the luxury hotels, the supermarkets, the mad auto traffic, the bustle along Ponce de Leon Avenue. The shift from rural to urban residence has triggered an FHA-financed building boom (20,000 construction workers), which has skyrocketed real estate values and produced a rash of new middle-class subdivisions with such names as Hyde Park, Los Angeles, Eleanor Roosevelt, San Francisco, Truman, Beverly Hills, Villa Las Lomas, etc. That American-style affluence is exportable is symbolized by the fancy new *condominio*, in which apartments sell for $25,000 and $30,000 a unit.

True, the improvement is spotty. The failure to reform the agricultural setup is striking. Sugar is still a sick, and in many ways a parasitic industry (Puerto Rico has not been able to meet its quota under the Sugar Act for some years). But cattle and poultry raising have now topped sugar as the largest producer of agricultural income and as Puerto Rico agriculture shifts from sugar to the production of foodstuff, most of which is imported at high shipping costs, the local economy should be steadily strengthened.



La Fortaleza (Governor's residence)

All the same, the present economy of Puerto Rico is a brilliant, if slightly dizzy, improvisation: cigars, brassieres (one out of every five sold in the American market), wallets, shoes, lotteries, rum, government gambling casinos, El Comandante race track, luxury hotels, tourism ($55 million), etc. True, this improvement may have been bought at a high price in terms of shifting economic and political controls; the American mortgage is huge and it is steadily increasing (see Ben Weberman's itemization in the New York *Herald Tribune*, August 8, 1962). The Puerto Rican middle class is even more heavily in hock than its stateside counterpart. But the fact of improvement is not to be denied and it should pay political dividends for the Commonwealth forces. (Note: Earl Parker Hanson's *Puerto Rico: Ally for Progress*, which D. Van Nostrand will publish later this month, traces the improvement in detail.)

SO THE question is really not whether the Governor's party will win the plebiscite, but rather at what price such a victory might be won. The Commonwealth idea, like the program which came in its wake, was a brilliant improvisation; but the Governor has always known that it would one day have to be strengthened or Puerto Rico might turn to Statehood or Independence. At the outset, Muñoz was not in a position to insist on a clear-cut resolution of the political issue; it was enough, at the time, to induce Congress to approve the "compact" which established the Commonwealth. But the compact is a fragile affair, a mere beginning. Puerto Ricans are haunted by the thought that Congress may, in an absent-minded moment, pass some legislation adversely affecting island interests; it has nearly done so on several occasions. And there are minor irritations and frustrations. Puerto Rico must ship in high-priced American shipping; it can refine only a portion of its sugar, etc. And why should the FCC regulate Puerto Rican radio and TV? In 1952, Commonwealth was an administrative, in part a semantic, device by which to gain a measure of self-government; it was a means, also, by which "the sterile debate" about status could be side-tracked long enough to permit a measure of economic development. And it was also an excellent political gambit by which to play one extreme against the other and, at the same time, unite the Popular Democratic Party.

But just what is the Commonwealth? Stateside, Muñoz Marín speaks of Puerto Rico as a Commonwealth. The word has a familiar ring to Congressmen and Senators who come from states that are called commonwealths. But on the island, the Governor refers to *Estado Libre Asociado* (Free Associated State), which has a different connotation. The fact is that Puerto Rico is not free and it is not a state. The Supreme Court has never construed the compact; and while it is unthinkable that Congress would ever unilaterally change or revoke it, the power to do so is probably there.

IN THE plebiscite, as proposed, the Commonwealth column would read:

> I vote in favor of Commonwealth perfected to (1) Put beyond all doubt the permanence and irrevocability of the union between Puerto Rico and the United States; (2) Extend the freedom and authority of the people of Puerto Rico over its own affairs; (3) Define the authority which, in turn, the U.S. Government must exercise according to the nature of the permanent association; (4) Create a method of participation by the people of Puerto Rico in matters affecting Puerto Rico, which may include, if the U.S. Constitution is amended to that effect, the right of the Puerto Rican electorate to vote in the election of the President and Vice President of the U.S.; and (5) Create a formula which is adequate to the economic development of Puerto Rico to make contributions of funds to the general expenses of the U.S. Government.

This is purposefully vague because, in any case, the new arrangement would have to be negotiated with Congress. The business about a vote in Presidential elections is not mandatory and is probably offered as "bait" to lure Statehood voters. The Governor thinks of it as an extension of self-government in areas of defense, security and foreign policy; if Puerto Ricans are to be compelled to serve in the Armed Services, they should have something to say about the selection of the Chief Executive, the more so because the Executive has a great deal to do with Commonwealth affairs at all levels. A Presidential vote would also reassure American investors. But it

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

would require a Constitutional amendment and it has aroused opposition from members of the Governor's own party, who see it as a step toward Statehood and who fear that it would involve stateside political parties in the status issue. The Independence people, of course, contend that it is designed to foreclose the idea of eventual Independence. In Congress, the Presidential vote provision would probably be denounced as "representation without taxation."

"Free Associated State," as a concept, might have interesting applications; conceivably the Dominican Republic or even Haiti might opt for this formula in the future. It might be applied to the Virgin Islands. A group of "free associated states" might form a loose federation and seek American protection, etc.

A WISE Puerto Rican told me that if the islanders were to ask Congress for Independence, Congress would feel hurt but would probably grant it; but if Puerto Rico asked for Statehood, Congress would feel flattered and would probably deny it. Just as the Puerto Ricans are ambivalent about us, so we are slightly ambivalent about them. The difficulty is that the American Constitutional system does not provide any mechanism by which a true Commonwealth might function. One session of Congress cannot bind subsequent sessions — at least in theory, although in practical effect it happens all the time. But — in theory — the permanence of any agreement reached with Congress would be limited to the term of that Congress, i.e., until the next election. From the U.S. point of view, a good case can be made for a greatly strengthened Commonwealth or even for Independence, since many problems could then be settled by treaty with a degree of permanence that is now lacking.

At the end of a three-hour lunch at the Swiss Chalet, I managed to get a top pro-Commonwealth spokesman to give me his specifications of what the "culmination" of Commonwealth implies: complete local autonomy, including an end to the power of Congress to intervene unilaterally; an understanding that federal legislation will not be extended to Puerto Rico without prior consultation and consent; common defense, a common currency, a common market (tariff-free access to the American market and vice versa), common citizenship, and an American-directed foreign policy with provision that Puerto Rico might join such U.N. organizations as WHO, FAO, UNESCO, the OAS — and perhaps eventually even the U.N. "Other matters," he said, could be negotiated.

But "other matters" include an intricate network of legislative programs and institutional arrangements around which a thicket of vested interests has developed. For example, Puerto Rico enjoys a full complement of federal services: Post Office, Immigration, FBI (increasingly active in Puerto Rico), Veterans Administration, Park Service, FHA, Social Security, Agricultural Extension Service, Farmers Home Administration, etc. Above all, the fact that Puerto Ricans are citizens is a complicating factor, despite the fact that they have never been able to exercise full political citizenship. Citizenship cannot be "withdrawn" or waived. Conversely, can Congress give a group of citizens the right to adopt some other status?

UNDERLYING the Constitutional issues is a matter of even greater importance. Puerto Ricans "suffer" —their word — from a troubled feeling of insecurity that arises from a chronic uncertainty about status. For years Puerto Ricans have engaged in a kind of individual and collective soliloquy ("to be or not to be"), often with disastrous consequences. During the Korean War, for example, Army psychiatrists discovered a specific Puerto Rican syndrome, a subject of considerable interest in itself. The roots of the twin problems of identity and status extend far back in Puerto Rican history. Suffice it to say, as Dr. Richard Morse has observed in a widely discussed article, that social, economic and political influences have "not been of such a nature as to allow the emergence of group identities. . . . We are faced with a mildly neurotic patient suffering from a weak ego structure." For years commentators have discussed "the docile Puerto Rican" — even the Arawak Indians were described as "docile"—isolated, dependent, insecure; product of a passive history, victim of an imposed society. (Note: for a brilliant rejoinder to this line of comment see *"El Puertorriqueño Dócil"* by Rene Marques, *Cuadernos Americanos*, February, 1962.) Actually the problem would seem to be less one of "docility" and identity than of extreme ambivalence, at all levels and in every direction.

WHAT the plebiscite hearings have demonstrated is that Puerto Ricans want to see this uncertainty about status resolved. Ideally, Puerto Rico should be given its independence, its sovereignty, if only to enable it to *feel perfectly free* to decide what it wants to be. Conceivably this could be done by an Act of Congress or a Congressional resolution which would state, in effect, that Puerto Ricans can determine their status and that Congress will respect their choice. Perhaps the first plebiscite could be followed by a second after Commonwealth spokesmen, on the basis of the upcoming plebiscite, had worked out an arrangement with Congress. This arrangement would enable Congress to approve the terms of the plebiscite and it would give Puerto Ricans an assurance that their determination would be accepted.

Sugar Workers

In any case, there must be no question about the electoral procedures and no lack of clarity about the principles. A plebiscite heavily weighted in favor of Commonwealth might leave the basic political issues more muddled than at present. A plebiscite in which major parties did not participate would resolve nothing. A plebiscite in which the Com-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

monwealth government — in effect the Popular Democratic Party—had exclusive supervision of the voting would be of dubious value. A plebiscite which was merely a pseudo-event would be meaningless. Latin America would no more accept the results of such a plebiscite than it would cease to call Puerto Rico a colony if it were stampeded into Statehood. How we handle this plebiscite issue can have a decisive bearing on the Alliance for Progress program and on Latin American relations generally.

One thing is clear: The resolution of the status question will require great tact and patience and foresight all around. The ongoing hearings on the proposed plebiscite have brought forth a flood of criticism and comment of a notably high level of thought and insight. One can only hope that Congress will demonstrate in its approach to the Commonwealth negotiators the same spirit and intelligence. It must accept these negotiators as equals, it must negotiate with them in good faith, and in a spirit of free collective bargaining. It is deeply in this country's interest to see that Puerto Ricans find the status they *really* want, based on an awareness of their ambivalence about status — and not one that a combination of circumstances might compel them to vote for. Our stake in the outcome of the plebiscite is hardly less than theirs.

WRONG WAY to the MOON . . *by Carl Dreher*

BEFORE the Vostok III and IV flights, some prominent scientists and politicians were expressing misgivings about the cost of American participation in the race to the moon. The rising volume of protest was drowned out by the cries of anguish over the manifest Soviet lead. Most of this clamor was quite baldly inspired by partisan and commercial considerations, and since the earlier criticism had and still has a solid technological basis, no doubt it will be voiced anew. Those who say what they think, rather than what the Pentagon and the aerospace industry would like them to say, will be helping to safeguard the lives of our astronauts, which are endangered by energetic space promoters like Vice President Lyndon Johnson, who incessantly warns us that "our future as a nation is at stake," and that "we dare not lose."

In the first place, we may lose even if we commit everything we have: neither men nor money will necessarily overcome a late start. In the second place, why don't we dare? The moon race has little to do with military power at the present time and, the Air Force and its Congressional reserve generals to the contrary, may never assume decisive military importance. A space war is much more likely to be fought in earth orbit. We cannot, then, be overwhelmed by a Soviet victory in the lunar sweepstakes. Nor has the breakneck effort now in the whooping-up stage anything to do with our industrial and agricultural capacity and our ability to aid other nations; rather, it detracts from these assets. And they are assets in that older race against hunger and disease; the sick and hungry are not interested in the moon, but in food and medicine. As for the things of the spirit, if our national self-respect is on such a shaky basis that it cannot survive one more Russian triumph in space, we are in a bad way indeed. The Russians launched the first satellite and we felt somewhat humiliated, yet here we are, five years later, still grappling with them and causing them as many worries as they cause us.

Aside from the extravagant and juvenile character of these alarums, their authors ignore the fact that a premature moon landing, followed by the death of the astronauts on the moon or subsequently in space, would not enhance national prestige. This is a risk for the Soviets as well as for us. The more sanguine contestant may fail; the more wary one may wait, learn from the other's disasters and succeed. That is, indeed, a likely denouement, for the lunar problem is one of enormous difficulty. Hans Thirring, the noted Austrian physicist, has likened it to the leveling of the Rocky Mountains. If the first attempts succeed, it will be little short of a miracle.

ON THE SIDE of moderation there are some impressive names and arguments. Already in December, 1960, when plans and budgets were still relatively modest (and they will seem minuscule in another year), Dr. James R. Killian, chairman of the M.I.T. Corporation and President Eisenhower's first scientific adviser in the post-sputnik era, said, "Will several billion dollars a year additional for enhancing the quality of education not do more for the future of the United States and its position in the world than several billions a year additional for man in space?" More recently, General Eisenhower has inveighed against what he called "a mad effort to win a stunt race," which it is, and "a great boondoggle," which is rather an oversimplification. More conversant with the technological realities, Dr. Lee DuBridge, whose California Institute of Technology manages the Jet Propulsion Laboratory for the National Aeronautics and Space Administration, has referred to "space idiots" and shown that the arguments for a military crash program in space are fallacious. Dr. George B. Kistiakowsky, another scientific adviser to President Eisenhower, Dr. James Van Allen, Dr. Edward U. Condon and Senator William Proxmire have reasoned to much the same effect.

None of these critics can be brushed off, but perhaps the most cogent evaluation has been provided by Dr. Warren Weaver, former president of the American Association for the Advancement of Science and one of the most highly respected of scientists, in the *Saturday Review* of August 4.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Assuming that it would cost the United States $30 billion to put a man on the moon, Dr. Weaver pointed out that this would give a 10 per cent raise in salary to every teacher in the country over a ten-year period, give $10 million each to 200 of the best small colleges, finance seven-year scholarships (freshman through Ph.D.) for 50,000 new scientists and engineers, contribute $200 million each toward the creation of ten new medical schools, build and largely endow complete universities for all fifty-three of the nations added to the United Nations since its founding, create three more Rockefeller Foundations and still have $100 million left over to popularize science, which bestrides us like a colossus and of whose spirit, principles and procedures probably not one American in a hundred has the faintest conception.

WE HAVE got so used to throwing around billions that we no longer comprehend what a billion means in human terms, but even these comparisons fall far short of the actuality. There is no assurance that the moon operation will come in at $30 billion; all such forecasts have turned out to be low, and this one is little more than a guess. Before the House Appropriations Subcommittee, NASA Deputy Administrator Robert C. Seamans, Jr., estimated the agency would require $50-60 billion over the next ten years. The June *Fortune* put the cost of the space effort at about $20 billion *annually* by 1970 and calculated that by that time the United States will have spent $75-100 billion on space activities, while missiles will have accounted for another $50 billion. No downtrend in NASA's spending is expected after the moon has been conquered; races to Mars and Venus are planned next. And of course any slackening in the missile and nuclear bomb races would be over the dead bodies of thousands of admirals, generals, veterans, munition manufacturers, labor leaders and other dedicated patriots, aided by Marshal Rodion Y. Malinovsky who, after Major Nikolayev and Lieut. Col. Popovich landed, rubbed it in with the admonition: "Let our enemies know what techniques and what soldiers our Soviet power disposes of."

The monetary argument does carry some weight and should continue to be pressed, but it does not follow that because the money could be put to good use here below there will be a popular revulsion against shooting it off into space. The moon race, as Dr. Condon has pointed out, is a kind of lunar Olympic game, exciting to both Russians and Americans and providing a much-needed effervescence for millions of drab lives. The astronauts have largely supplanted movie stars and ordinary athletes as popular heroes.

INSTEAD of talking only about money, therefore, we should be talking of ways to spare as many of these attractive young men as possible, rather than offering them as a human sacrifice on the altar of nationalistic passions. There will be fatalities in any event, but we cannot condemn the moon project on that account. There is nothing particularly admirable about dying in bed. The appeal, if it is to be effective, must be based on the fact that astronauts will die unnecessarily and, by accelerating the moon race, we shall be accessories to a crime.

Of this there can be no doubt in the mind of anyone who is willing to make an honest appraisal. The moon program is in a state of flux bordering on confusion. Up to a few months ago NASA seemed committed to the method of direct ascent. A single heavy vehicle would be put into a moon trajectory by an enormous rocket, on arrival would decelerate itself by proportionately powerful retro-rocket action, land, stay a while, then take off with another massive spurt of rocket power for the trip home. When it was realized that a booster large enough for this brute-force method could not be built until the 1970s, if then, the planners turned to earth orbit rendezvous and coupling—sending the astronauts and the moon vehicle, or the fuel, into earth orbit in separate packages and connecting them at an absolute speed of some 18,000 miles per hour and a differential speed of about a foot per second.

"If our countries were to unite their efforts in the conquest of space" — Mr. Khrushchev to President Kennedy, Feb. 1, 1962

Although rendezvous and coupling is an untried procedure, a mishap in earth orbit would not necessarily be fatal. The man-carrying vehicle might be able to re-enter, or other vehicles might be orbited rapidly for rescue operations. But then, from earth-orbit planning, NASA switched to lunar rendezvous and coupling. This involves sending a duplex vehicle from the earth into moon orbit and dropping a part of the assembly with two men to the moon, while one man stays with the main vehicle. The ferry, or "bug," returns to lunar orbit for rendezvous with the mother ship, couples to it, the two lunar explorers go back into the main cabin, the bug is jettisoned, and the three astronauts return to earth in the remaining unit.

All the modes of getting to the moon (and getting back) must give the experienced engineer the shivers, but the lunar rendezvous technique seems the most perilous of all. The juncture must be accomplished hundreds of thousands of miles from earth, with very little chance of survival if something should go wrong. The rapid transition from direct ascent to earth orbit to lunar orbit also raises a question. Does it represent technological progress, or are the planners merely jumping from one tour de force to another?

Some of the NASA engineers contend that lunar rendezvous and coupling is not only the fastest and cheapest method, but the one most likely to succeed. It is true that take-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

off from the moon will be in a relatively light vehicle, in an environment where gravity is only one-sixth that of the earth, and the "bug" may approach the mother ship at a relatively low speed — only about one mile per second. But there will still be the risk of takeoff from a probably unfavorable surface and topography and the subsequent problems of coupling will be extremely critical.

Just when these matters are being debated in NASA's conference rooms, the Department of Defense has adopted a policy of restrictions on information based on the "need to know" principle. Tight secrecy is likely to spread to NASA, if it has not already done so. This would be a disservice to all concerned. Scientists and engineers inside and outside the government should be able to obtain the facts on which to base an opinion, and to criticize the conclusions reached by the insiders if they wish. Above all, safety, not speed, should be the overriding consideration. James E. Webb, Lyndon Johnson's choice as NASA administrator, may deny that there is a lunar race, but of course there is one and this fact alone may influence the judgment of the teams inside the agency whose members are making crucial decisions that will affect not only their own careers, but decide the fate of the astronauts. The more publicity there is, the better the latter's chances. The scientists who have spoken out against the general aspects of the project as it is being conducted, might well have something to say on the technical decisions as well.

ANOTHER direction in which the risks of the lunar venture can be reduced is through cooperation between the contestants. Since, no matter what experiments precede the initial attempts to land on and escape from the moon, the odds will be against the early explorers, one would think that the two sides would at least exchange views on rescue techniques and perhaps work out a plan for common utilization of rescue facilities. They could still compete, but must it be a competition to the death? After the Nikolayev-Popovich flights the director of Britain's radio-astronomy and satellite-tracking station at Jodrell Bank, Sir Bernard Lovell, remarked, "More than ever one is appalled by the foolishness of these two countries attempting the moon problem in competition. After all, the common problem is the exploration of space and the manned conquest of the solar system." The common problem, unhappily, is subordinate to the separate problem of the superpowers, which is to do each other in by whatever means come to hand. Space may be infinite, but in the minds of the diplomats and militarists it is compressed into just one more counter in the war game. They brush off advice of the sort offered by Sir Bernard, just as they frustrate the attempts of the neutrals to get them to stop nuclear testing. They are perfectly ready to sacrifice the astronauts, their own lionized fellow countrymen, to national ambition, and in the fullness of their masculinity and patriotism the astronauts are willing and eager to take their chances.

This perhaps paints the situation darker than it actually is—but not much, I am afraid. To some extent the governments do realize what is at stake and that if the moon voyagers do not return the governments themselves will not go unscathed. Last March, in a letter to Premier Khrushchev, President Kennedy made a number of cautious proposals for cooperation in space. One called for a satellite weather observation system with the two countries sending their respective satellites into complementary orbits. Also, radio tracking stations might be established in each other's territory, manned by indigenous personnel. Information on developments in space medicine would be exchanged, etc.

Mr. Kennedy's letter was forwarded two days after Mr. Khrushchev sent a congratulatory message on Colonel Glenn's flight. At the same time the twenty-eight-nation U.N. Committee on the Peaceful Uses of Outer Space was meeting in New York and U.S. delegate Francis T. P. Plimpton told the opening session that "there are hopeful prospects of collaboration between my country and the Soviet Union in outer space projects," and Soviet delegate Platon D. Morozov replied in kind.

Mr. Khrushchev, replying to Mr. Kennedy, suggested that space cooperation was linked "in some degree" with the solution of the disarmament problem which, of course, was not, and is not, being solved with notable celerity. Nevertheless, in June, Dr. Hugh L. Dryden, deputy director of NASA, its top technical administrator from the beginning, and a very solid citizen, met in Geneva with Prof. Anatoly Blagonravov of the Soviet Academy of Science, and the State Department reported that the talks had been "businesslike and useful." Another meeting was to be held, perhaps in Moscow.

PROGRESS will be at best slow and whenever cold-war tensions are exacerbated will come to a standstill or retrogress. It may be that only after they have broken the necks of a goodly band of their respective heroes, who look so much alike that it is impossible to distinguish them except by their uniforms, the chastened governments will lay aside their lethal antagonisms. Clearly, that time is not yet. But it may come. The sports-minded public has no conception of the difficulties of lunar exploration, and even the heads of governments, with access to expert information but no expertise of their own, tend to be oblivious to the obstacles and disasters that lie ahead. But this will not avert the troubles.

For the present, the prospects of limited cooperation among voluntary bodies, with the sufferance of the governments, are considerably better than for cooperation between the governments themselves. Enlightened scientists and engineers on both sides, as well as their counterparts in the allied and neutral camps, know that the existing status of space research is grossly improvident, that it risks human lives unnecessarily, and that it tends to retard rather than promote progress. Celestial mechanics is the same for Russians and Americans and for all races and nationalities. The two sides are simply duplicating each other's research and in the end arrive at the same techniques and vehicles. Along the way sometimes one will be ahead, sometimes the other, in some particular sector. Just now the Soviets

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

are ahead in boosters and life-support systems, while the United States is ahead in the number and versatility of its unmanned satellites. But, as the race continues, the technological and industrial resources of both will be taxed to the utmost. The moon flight alone threatens to swallow up a significant proportion of the superpowers' resources and to keep the Soviet people, in particular, in a state of permanent poverty. The military technicians of each look jealously on the funding of quasi-peaceful space activity and struggle for a better position at the public trough. To the extent that the superpowers find it possible to cooperate, these dangers and burdens may be mitigated. The scientists see this more clearly than any other group and it is the obligation of the big names among them to call attention to it at opportune times.

THE ULTIMATE, sensible answer would be an international consortium of the industrialized powers in which, it should be noted, the Germans would have to be given a prominent place. Before and during World War II they were the leaders not only in military rocketry but in many phases of theoretical space research. But the prerequisite to anything like this is an end to the cold war.

The scientists, in the meantime, are steering a course between nationalism and the traditional internationalism of their fraternity. As this is written, preparations are under way for the 13th International Astronautical Congress, to be held September 23-29 under the auspices of the International Astronautical Federation. The federation is a nongovernmental, professional organization of astronautical societies in nearly forty nations. It was founded "to encourage international cooperation in this field and specifically for facilitating the exchange of technical information on an international scale in the many disciplines of the astronautics field." The U.S. voting member society is the American Rocket Society, which will probably merge in the next year or two with the Institute of Aerospace Sciences, to form an organization of 40,000 professional members.

The advance program lists technical papers to be delivered by forty-five Americans, nine Russians, five Rumanians, four Bulgarians, three Japanese, three Belgians, two Poles, two Englishmen, and one apiece from Sweden, France, Ireland, South Africa and Israel. In this company the United States is certainly not hiding its light under a bushel. An even more international group will discuss the law of outer space under the auspices of the International Institute of Space Law.

The Congress is being held at Varna, Bulgaria. In all this there is some modest ground for encouragement. The world is not altogether sane, but it is not altogether crazy either. There is room for a continuance of efforts to slow down the moon race and eventually to establish it on a civilized basis.

EXPLOITING the MODEL CHILD .. *Marylin Bender Altschul*

CHILD LABOR summons up Victorian visions of coal-smudged youngsters emerging from mines, of hollow-eyed girls toiling in textile factories, of emaciated tykes hawking newspapers at midnight. Since the enactment of the Federal Fair Labor Standards Act in 1938, and complementary state legislation, minors under sixteen are generally supposed to be in school and those between sixteen and eighteen are barred from a number of obviously hazardous occupations. Children of twelve to sixteen may work under certain well-regulated conditions. But two laws recently passed in New York State point to an area for child exploitation which has from the beginning been exempt from the protection of federal and state child-welfare laws.

MARYLIN BENDER ALTSCHUL is a reporter on The New York Times.

The first of these laws, enacted in 1961, provides for court approval of any contract involving the services of a child actor or performer. It empowers the court to withhold its approval unless the agreement includes a plan for saving part of the child's earnings until he comes of age. The second law, passed so quietly last spring that most of the parties affected by it were unaware of its birth, requires a child model to obtain a work permit and to submit to certain routine safeguards for his health and well-being.

Lawyers believe that the law applying to the child performer is riddled with loopholes. In any event, it is too fresh on the books to have been tested. The child-model law goes into effect on October 1. Until then, a child who models in a fashion show or for an advertisement or magazine photograph is openly violating New York State law, which generally prohibits children under fourteen from working even part time. Because the child-model industry is an unorganized, small business activity in which about one-fourth of the estimated 1,000 regularly employed workers are under school age, authorities have been reluctant to enforce the letter of existing law. The new legislation is an attempt to protect the child model by regulating him. Its effectiveness also remains to be seen.

THOUGH many children are both models and performers, New York law treats the two activities separately. Modeling is a newer career that has mushroomed out of the growth of advertising and the child-apparel boom. Sometimes it is a stepping stone to the movies, TV or the stage. Most child models, however, like grown-up cover girls, make money in silence and, after reaching a peak of earning power, noiselessly fade into oblivion. Both acting and

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

modeling have a common denominator in the ambitious mother; they involve similar pressures and other psychological dangers to the child. With rare exceptions, they do not spring from the poverty that, in an earlier age, drove girls and boys into the mills and mines. Parental ego, more than family hunger, urges the kiddies in front of the camera and out onto the stage.

IT HAS been argued that the successful child actor has a genuine talent that he enjoys and is compelled to display, whereas the child model is only displaying his physical attributes. (Prettiness is not what counts, incidentally. It is size, personality and an "American look" that seems to belong, in the judgment of employers, to children of Irish descent.)

The child performer has a longer, more familiar history. The juvenile circus acrobat and the pint-sized thespian caught the eye of the Society for the Prevention of Cruelty to Children in the late nineteenth century and its agitation prompted legislation to regulate their employment. Such rules antedate our child-labor laws which is why, in New York State, those laws exempt the child performer.

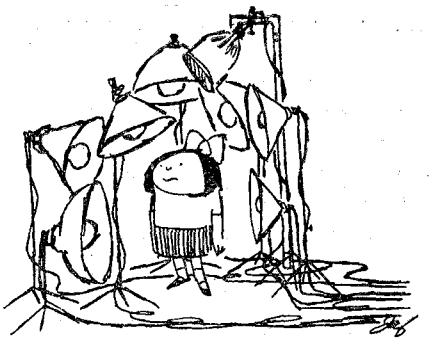
Any American past his thirtieth birthday remembers the prewar heyday of the child movie star. Shirley Temple, the dimpled, golden-curled moppet, had earned an estimated $3 million by the time she went into retirement at eleven. But Shirley, now a self-possessed housewife and mother, was extraordinarily lucky, not only in her winsome gifts but in her parents, who invested her earnings wisely and strove to give her a relatively normal childhood. More usual are such disheartening examples as Elizabeth Taylor and Judy Garland, whose careers continued into emotion-racked adulthoods; or Carl Switzer, the freckle-faced Alfalfa of the Our Gang movies, who at the age of thirty-two was killed in a brawl over $50.

It was Jackie Coogan, "The Kid" of Charlie Chaplin movie fame, whose experiences shed light on the dismal aspects of child stardom. "They told me my dog had died when they wanted me to weep before the cameras," Coogan recalled in 1938 during the trial in which he sued his mother and stepfather (his former business manager) for dissipating his estimated $4 million earnings. "I told my father that I don't see why you had to do this to me and he replied, 'Now look, son. This is a heartbreaking business, but what comes out of it is all for you.'"

It didn't turn out that way, and in the aftermath California passed a law providing that an employment contract with a child performer shall not be approved by the court unless it sets aside a portion of his earnings in a trust or savings plan until his majority. New York's new statute is patterned after the California Civil Code, but its language regarding contract approval is not mandatory.

ALTHOUGH laws in the two states that are the mecca of the entertainment industry are designed to insure that the child actor reach maturity with something more tangible than his professional memories, it is still possible and legal for more than a third of the juvenile performer's earnings to be distributed in commissions and other expenses. Here, the rules border on nonsense. Professional unions, like Actors' Equity in New York, limit the commission of the actor's agent or artist's manager to 10 per cent and forbid the agent to evade the rule by charging for extra services like publicity or by taking bonuses. Equity also defines a business manager—one whose service is limited to giving financial advice or managing financial affairs. However, his commissions are not prescribed.

Thus, a child star who received



$25,000 to play a leading role in a recent movie, saw 10 per cent of her gross earnings go to her agent, 25 per cent to her business manager and 2 per cent to the attorney who drew up the contract. Such an arrangement is not unusual.

Testifying before a House Special Subcommittee on Legislative Oversight in November, 1959, John Ross, the business manager for Patty Duke, disclosed that he was receiving 30 per cent of her $450 weekly salary in the Broadway production of *The Miracle Worker*, and that her agent, the William Morris Agency, was receiving 10 per cent. The subcommittee was the one that investigated rigged TV quiz shows. The evidence showed that Patty, who won $32,000 on the "$64,000 Challenge," had been furnished the correct answer beforehand. Mr. Ross, who testified that he had been unaware of the chicanery, received 15 per cent of her winnings.

THE WEEK that Patty came to Washington to tell her story in closed session to the subcommittee, she did her usual eight Broadway performances, taped one TV show and studied for another, and posed for a magazine cover. Asked by a Congressman to tell her age, Patty turned to her attorney, Martin Leonard, and asked whether she should tell the truth. Mr. Leonard advised her to be truthful, and she emerged from the hearing having aged two years to her actual twelve.

At one point in the proceedings, Rep. John E. Moss (D., Calif.) commented about Patty, "she seems to be exploited at the moment very profitably by quite a number of people and not with the test as to what is for her own best interests." Of course, before she was discovered by Mr. Ross at the age of seven

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

and coached for stardom, Patty was living in a Manhattan tenement with her sister and brother and their mother who was separated from their father.

THE MORE successful the child becomes, the more room there is for exploitation. In a pending TV series involving a child actor, the performer's business manager stands to make $50,000 a year from commission on his client's salary plus his own salary as associate producer of the show. The actor's agent will receive, besides commission, a fee for acting as sales agent for the series. The actor's parent, who will countersign and guarantee the child's contract, is an uneducated woman who is not likely to ask whether it is proper for the agent to act in this dual role and whether he is getting the best deal for the child.

The potential earnings from acting or modeling are so impressive that it is easy to see how even a well-meaning parent can be tempted. A young mother of modest means was asked the other day to bring her eight-year-old son for a part in a TV commercial. She once worked for a theatrical agency and her experiences convinced her that acting and modeling are "no life for a child." Her son would have missed one day at camp and received a minimum of $95 for a day's work. But the model may receive residuals or additional payment for each use of a commercial, and if it is run repeatedly can eventually total as much as $10,000 for the original day's work. "One commercial could mean a full year's tuition at school," the mother sighed. "Now do you see how people get caught in this business?"

"At first, it's the ego that gets them," said Marge McDermott, one of New York's leading child model agents. "A saleswoman says to the mother, 'Your child should be a model.' But then it's the money that holds them." Posing for catalogue photographs brings $10 to $15 an hour. High fashion photography or modeling in a fashion show can yield $25 an hour. The agents who provide these jobs also arrange for the more lucrative TV commercial assignments.

Although most parents swear that their children's earnings are earmarked for college education, there are countless examples of child models and actors whose labors have bought houses for their families, enabling them to move from slums to better neighborhoods, paid for medical care and provided music and horseback riding lessons for their brothers and sisters.

Money aside, there are fringe benefits for the child's mother. A teen-age TV actor won a role in a movie that was filmed in Greece. His mother accompanied him on the ten-week trip and subsequently went with him to California, again all expenses paid, where he spent ten days acting in a filmed TV show. For the mother, there is also the pleasure of gaining entree to the glamour world of photographers, actors and other celebrities.

Or as one psychologist put it, "There is the fulfillment of the parent's need, of her desire for acclaim or her dissatisfaction with herself. It's unfair to transfer the parent's anxieties to the child or to burden him with her frustrations."

THE STAGE mother and the model mother complain that they are persecuted by unjust criticism, but their actions often belie their disclaimers. Hearing that her sixteen-year-old daughter, a successful teen-age model who has been working since she was seven, hoped to go to college and then become a photographer or a fashion designer, one mother scoffed. "Nothing can be better than what she is doing now," said the woman who asserted proudly that her child had often worked from 9 A.M. until 10 P.M. but never fainted on the set as other children do because she had seen to it that she was well fed.

This mother also boasted of the many absences from school necessitated by her daughter's crowded work calendar. Many child models and actors in New York, however, attend professional children's schools, where hours and studies are arranged to suit their work. In the best of these schools, the children are driven to maintain high scholastic standards. Many of the children are exceptionally bright and well disciplined and can do it. In California, provision is made for instruction in the movie studio. Of course, a child who is a good wage-earner and a good student hardly has much time for recreation, much less that precious asset of childhood, the chance to do nothing much.

Most mothers say that they marvel at their children's patience — waiting while photographers' lights are adjusted, the constant repetition of a single bit of action, the mass tryouts with frequent chances of being turned down — but assure you that the children are well-adjusted and well-behaved. A psychologist would question whether this kind of competitive work at a tender age does not demand a control that is too much for a young child.

THE mother of a five-year-old boy whose hair had been dyed to qualify for an assignment said that her child had "a sweet and nice personality because people wouldn't hire him otherwise." She put him to work at two and a half because, during her own career as a teen-age model, "I noticed that the younger children made more money and I decided that when I'd have a child I'd send him to work early." Yet a photographer who used the boy in a high-fashion spread said of him, "He's the classic example of the child model who hates what he's doing. He didn't respond to any orders. He'd walk a crooked line if I told him to walk a straight one. He was just rebelling." This photographer will not permit his own children to model.

"I respect rebellion more than non-rebellion," remarked photographer Melvin Sokolsky, who also refuses to let his own son accept modeling assignments. "When there's rebellion, the child still has a personality." Sokolsky considers modeling to be "fantastically taxing" and besides, "a photographer's studio is not the most beautiful environment for a child."

The New York model law, by requiring a work permit and other safeguards such as a health certificate for school-age models, may discourage the more flagrant forms of exploitation, but there is still no provision insuring that the child's earnings will not be squandered by adults.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKS and the ARTS

A Life of Ecstatic Discontent

WILLIAM HAZLITT. By Herschel Baker. Harvard University Press. 530 pp. $10.

Harold Clurman

WILLIAM HAZLITT (1777-1830) wrote criticism, essays, biography which fill twenty volumes. Though I am familiar with only a limited number of these, he has long been one of my favorite critics. His theatre criticism seems to me without equal in our language—that of Bernard Shaw alone excepted. Very little English prose excels Hazlitt.

Despite this, I never quite understood why he has always attracted me so forcibly. Herschel Baker's thoroughgoing study has made the reason clear. Though Mr. Baker's book is more literary than biographical—information on Hazlitt's personal life is comparatively sparse—one comes away from it with a comprehensive view of the man. Not only is Hazlitt himself generously quoted and paraphrased — and Hazlitt amply revealed himself when he wrote—but Mr. Baker shows him to us in the social, historical, literary context of one of the richest periods in English literature.

Being a strictly objective critic, scholarly and scrupulous, Mr. Baker does not make the analogy, but anyone with a sense of our own contemporary scene will recognize its likeness to Hazlitt's situation. What the Russian Revolution was to many writers and intellectuals in our day, the French Revolution was to Hazlitt in his.

Hazlitt was born and raised in the tradition of dissent. He was always a man who looked "forward to fairer times," a sure sign of the enthusiastic and romantic liberal. Such men are ever in a state of ecstatic discontent — hopeful as well as angry, constructively fervent as well as iconoclastic. They not only feel that the world should be better; they deem themselves impelled to make it better.

Hazlitt was savagely anti-Tory: he abhorred the concept of "divine right" as well as the social ideology and system that derived from it. He was a champion of Rousseau's *Social Contract*, Tom Paine's *Rights of Man*, the ideas, in other words, of the most advanced of the American libertarians and the most radical of the French Encyclopedists. It follows that he hailed the French Revolution. And Napoleon, who seemed to Hazlitt the embodiment of that revolution, was his hero. He was not alone: most of the young poets of the day felt more or less as Hazlitt did.

But when the revolution resorted to terror, when France began to threaten England, when Napoleon attempted to lord it over Europe — when, in short, the First Empire began to take on an aspect similar to that which Stalin's Russia in the end took on for us — nearly all the literati, Wordsworth, Coleridge, Southey in the lead, turned against the tenets of the revolution as a doctrine of the damned and against Napoleon as evil incarnate. Everyone abjured "radicalism" in every shape or form. Everyone except Hazlitt.

Hazlitt was no doctrinaire: he followed no "party line." He was almost as skeptical of the Whigs as he was hostile to the Tories. When the period of repression set in and Englishmen were threatened with ostracism or imprisonment for "un-British" speaking or writing (one's attitude toward the French Revolution and Napoleon served as a touchstone), Hazlitt scorned his former friends as "apostates" and asked: "Were we fools then or are we dishonest now?"

IT WAS NOT to Napoleon or even to the revolution itself that Hazlitt wished to remain loyal: it was to certain abiding impulses and principles of which the French example was perhaps a compromised or distorted manifestation. What embittered Hazlitt against his erstwhile comrades was not so much their renunciation of the revolution as their retreat to positions of safety in ultra-conservatism.

Just as Hazlitt was a philosopher without a system, so in politics he was a progressive without a methodology. Yet the path to which his instincts pointed was, I believe, a creative one — lending vitality to the present, supplying dynamics to the future. The "police" may be necessary to preserve order, but it builds nothing we can live by. Programmatic conservatism is essentially a policing force.

The core of Hazlitt's contribution as historical commentator, essayist, literary and dramatic critic, may be summed up in his own phrase "the culture of the heart." He believed in gusto, in passion, in the senses, the spirit of the whole man. He was more committed to perception than concerned with "proof." All this today, because of a self-distrust that leads inevitably to general fear, has become unfashionable. It smacks of the irrational, the fuzzy, the unscientific, the impressionistic. But when one examines Hazlitt's best work, one sees how lucid, powerful, pertinent, invigorating, eloquent and seminal it still is. It contains a great deal of universal sense — even more in my canon than the now more highly graded Johnson and Coleridge (whose intellectual capacity Hazlitt never ceased to admire).

IF I HAVE any "quarrel" with Mr. Baker's book, which is very well written in the manner of the English masters he has so carefully perused, it is his impartiality and judiciousness! (In many writers these virtues lead to a lack of judgment.) Mr. Baker appears to be forever "correcting" Hazlitt, calling him to account, hesitant about making too strong a case for him, frowning on Hazlitt's bad manners, eccentricities, improprieties and misdemeanors. One is reminded of Irving Babbitt scolding Rousseau, Berlioz and others for not being reasonable fellows.

A case in point is Mr. Baker's classic — that is generally accepted — treatment of Hazlitt's *Liber Amoris*, which is an account of his frustrated affair with his landlord's hussy daughter, Sarah Walker. That book is certainly not one of Hazlitt's "strongest," but to skip over it as if it were an unseemliness is to ignore the qualities of daring, originality and intense sincerity which this early document in the psychology of desire evinces, and thus to miss something of Hazlitt's innovating genius. It was he who in 1814 ventured to write as a footnote to a review of *Othello*: "The idea that love has its source in moral or intellectual excellence, in good nature or good sense, or has any connection with sentiment or refinement of any kind is one of those willful and preposterous errors which ought to be extirpated. . . ."

In brief, Hazlitt is "happily on the right side of the line which separates writers who may be read from those who must be written about." And Herschel Baker's biography is a splendid introduction to this great writer's work.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

'Absolutely Crazy and Chaotic'

TROPIC OF CAPRICORN. By Henry Miller. Grove Press. 348 pp. $7.50.

Warrington Winters

HENRY MILLER passed the torch from Thoreau to Kerouac. We may call him, if we wish to annoy him, a surrealistic naturalist, soaked in Bergson and topped with a generous glob of Dada. What has he actually done for us? Well, like Whitman, who also sent his barbaric yawp over the roof-tops of the world, Miller has blasted the very foundations of human hypocrisy—moral, social and political.

And so the Grove Press (following their publication last year of *Tropic of Cancer*) have now given us a legal and unexpurgated *Tropic of Capricorn.*

What can we possibly say concerning the plot of such a book as this? One possibility: it is all about a Brooklyn boy by the name of Henry Miller—how he grew up there before and after the First World War, how he steeped himself in the hideous sufferings of his fellow workers in the Cosmodemonic Telegraph Company (a microcosm of America itself). We observe his apparently brutal indifference to his first wife and his child. We study the microscopic details of his casual love affairs. And in the latter pages we become increasingly aware—as if looking through a glass darkly—of a smoky and haunting woman named Mara or Mona (or June Smith, her real name), who is a hostess in a dance hall, and who a few years later, in *The Rosy Crucifixion*, marries our Henry.

THE story, of course, is nothing. The style—which is alternately naturalistic and surrealistic—is all. For my money, the naturalistic Miller is the good Miller. I am thinking not only of the sex passages but also of a thousand other candid camera views of Greater New York. Take just one of the five senses, the sense of smell, as it echoes the Brooklyn childhood: the smell of autumnal bonfires where chippies and raw potatoes were roasted in little cans; the smells of stale horse piss, bloated dead horse, iodoform, raw hides and trimmed hides, freshly baked bread, onion sandwiches on sour rye, the mounds of upturned earth, rotten iron pipes, taffy, Spanish peanuts, Sen-Sen, Sweet Caporal cigarettes, and the smells of Aunt Tillie's hair—"one of the wet hair and another of the same hair when she threw it into the stove and it burst into flame." This is the naturalistic Miller, who stands on a level with Dreiser, Wolfe and Faulkner—*and* Celine.

But the surrealistic Miller can be a confounded, confusing bore. He is quite as confusing to me as Mara's conversation is to Henry himself:

> Her talk is as formless as dream: there are no grooves, no walls, no exits, no stops. I have the feeling of being drowned in a deep mesh of words, of crawling painfully back to the top of the net, of looking into her eyes and trying to find there some reflections of the significance of her words—but I can find nothing, nothing except my own image wavering in a bottomless well.

But that's not the worst. Intellectually and morally, this surrealistic Miller plunges us deep into a polaric universe, a maddening fourth dimension, where every extreme has its equally valid opposite: "I travel two ways, as sun and as moon. Henceforth I take on two sexes, two hemispheres, two skies, two sets of everything. Henceforth I shall be double-jointed and double-sexed. Everything that happens will happen twice."

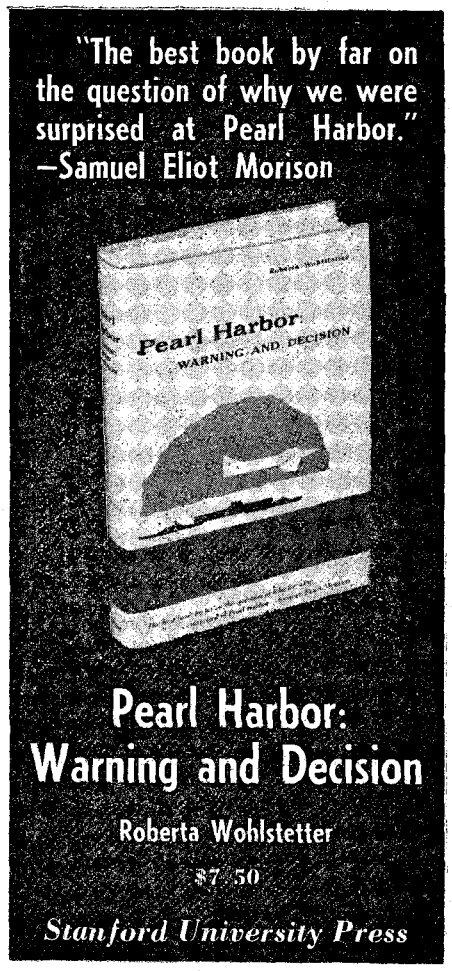
THIS is by no means the structural transcendentalism of Emerson or Thoreau, which carries us ever upward toward an ultimate over-soul. It is rather the amorality of Whitman. Traveling Miller's "Ovarian Trolley," we are moving straight back to the womb. As he tells us himself: "I want to become more and more childish and to pass beyond childhood in the opposite direction. I want to go exactly contrary to the normal line of development, pass into a superinfantile realm of being which will be absolutely crazy and chaotic. . . ."

Karl Shapiro assures us that Henry Miller is "one of the few healthy Americans alive today," but the foregoing raises doubts. I would tend to agree rather with Henry's pal, MacGregor: "You've got something inside you that's eating you up." Or consider what Henry says himself: "In the bottom of my heart there was murder: I wanted to see America destroyed, razed from top to bottom. I wanted to see this happen purely out of vengeance, as atonement for the crimes that were committed against me and against others like me who have never been able to lift their voices and express their hatred, their rebellion, their legitimate bloodlust."

What's the matter with this fellow? Shall we go back to his childhood for an answer? Consider the miserable relation between his father and mother: "She saw things in a black light and she took no trouble to conceal it. Now and then she became hysterical and went at him hammer and tongs, swearing at him in the vilest language and smashing the dishes and threatening to run away for good."

The pattern grows more complex if we pass from the mother to Henry's sister: "The mother from whose loins I sprang was a complete stranger to me. To begin with, after giving birth to me, she gave birth to my sister, *whom I usually refer to as my brother.*" The suggestion, in the passage which I have italicized, that Henry traded genders with his sister, is focused even more sharply here: "In my dream life I frequently changed places with my sister, accepting the tortures inflicted upon her and nourishing them with my supersensitive brain."

It was this relation with his sister, so


"The best book by far on the question of why we were surprised at Pearl Harbor." —Samuel Eliot Morison
Pearl Harbor
WARNING AND DECISION
Pearl Harbor: Warning and Decision
Roberta Wohlstetter
$7.50
Stanford University Press

WARRINGTON WINTERS teaches English at The Polytechnic Institute of Brooklyn.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

he seems to say, which determined the course of his life: "Instead of growing up like a stalwart tree I began to lean to one side, in complete defiance of the law of gravity." And again: "Because she is free of evil, I became a thirty-two branched candelabra of evil; because she demands nothing of anyone I demand everything; . . . because she is humiliated and tortured I wreak vengeance upon everyone, friend and foe alike; because she is helpless I make myself all powerful."

Finally, consider this family portrait of Henry, his sister, his father and his mother: "The conversations which took place between the leaning tower of Pisa, the whipping post, the snoring machine and the pterodactyl in human flesh, were, to say the least, a bit queer."

The miracle of Henry Miller is this, that the early psychological problems suggested above do not taint or warp his famous descriptions of sex. Maybe this is because he parcels out all the bad experiences (the terror of venereal disease, for example) to his alter ego, MacGregor.

The fact remains that the greatest passages in this book are the scenes of love-making. Who will ever forget Rita in the vestibule, Francie in the phone booth, Lola beside the reservoir? They join in a grand paean to all that is still joyous, healthy, happy and affirmative in this age of atomic bombs.

Clinkers and Causes

SELECTED POEMS OF PABLO NERUDA. Edited and translated by Ben Belitt. Grove Press. 320 pp. $5.95.

Clayton Eshleman

PABLO NERUDA, the most impressive and influential South American poet of the twentieth century, has undergone a strange and sad history of translation in the English language. Although the two thousand pages of poetry he has written in the past forty years have been adequately represented in a dozen other languages, Neruda has received constant but shoddy attention in our own.

Recently, there has been a flurry of activity with Neruda's early and later poems: Jerome Rothenberg, Robert Bly and I have been redoing a number of the *Residences on the Earth,* and Las Americas Books has published the first book of *Odes* which, along with Robert Kelly's versions, should introduce American readers to Neruda's poetry since 1954. But it is still difficult for anyone who does not know Spanish to make a judgment on Neruda's strength in our own language or his value as a world poet. Until this judgment is made, until his work can be tested against, say Rilke or Yeats, he will remain an impressive South American poet. Now, in Mr. Belitt's *Selected Poems of Pablo Neruda,* we have the first attempt at a representative selection in English of Neruda's far-ranging and controversial career.

Of the sixty poems Mr. Belitt has translated, eighteen are taken from the *Residences,* twenty are from the *General Song,* and the remaining twenty-two are from the *Odes* and from two more recent volumes, *Book of Vagaries* (1958) and *Voyages and Homecomings* (1959). While Mr. Belitt has somewhat deformed Neruda's career by failing to translate from the very early work (mainly *Twenty Love Poems and A Desperate Song*) and *The Grapes and the Wind,* a long journalistic piece falling between the *General Song* and the *Odes,* I would venture that he has presented to us the books that will eventually establish Neruda's reputation. In the first and third block of translations Mr. Belitt has done an adequate job of selection, given the difficulties any translator would have in choosing from such a prodigious output (there are, for example, more than 150 *Odes*). However, the selections from the *General Song* are not so satisfactory. While the editor has translated from ten of the fifteen books, or more accurately, thirty-five pages from a poem of three hundred and fifty pages, there is little continuity in his choices, some of them are connective tissue for longer pieces that he has omitted, and nearly all lose a good deal of their charge without the other poems

CLAYTON ESHLEMAN is a poet whose first volume of collected work, Mexico and North, *is published by Trobar. Mr. Eshleman is now living in Japan.*

Landscape One

dead calm
cold clear avoid the water she
the little girl
afraid of it drowned once and has not forgot that
boats in it and it moves slightly
cold and so is the wind
with the sun in it

dead calm cold clear air

holds the light restricts it each
individual in the night going out going

home go home go to bed go to sleep
taking off clothes slowly

it is dead
calm
and cold and clear

each piece of clothing fresh
warmed the
body warmed
light on it making edges oblique shadows
muscles growing apart the breasts fuller
at the sides under the arms
busy with moving the hands about the person
flesh very dense and heavy
opaque
each hair a small arc and distinguishable dark brown

gull
thrust at the air down over the plants down toward
the shape of water with boats skimming them drops
the beak of food catches it cold
clear dead calm she
the little girl
sees it the bird closes her eyes against the sun in them

David Ossman

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

that pack and scaffold them. In the *Portable Melville* Jay Leyda has omitted *Moby Dick* and given an excellent selection of material to supplement it. Mr. Belitt might have followed the same plan in his approach to Neruda.

IN HIS introduction to the book, Mr. Belitt says: "I have mounted my language on rhythms which enlist the resources of poetry in English as much as they do the poetry of Pablo Neruda." In the light of that statement I would like to show a typical example of Mr. Belitt's handling of Neruda. While there are slightly better and slightly worse passages in the book, the following is representative. It is from the concluding lines of *No Hay Olvido* (*There is No Forgetting*) in the second *Residences on the Earth*. The Spanish reads:

porque no sé qué contestar:
hay tantos muertos,
y tantos malecones que el sol rojo
partía
y tantas cabezas que golpean los
buques,
y tantas manos que han encerrado
besos,
y tantas cosas que quiero olvidar.

And my literal:

because I don't know what to
answer:
there are so many dead,
and so many piers split by the red
sun
and so many heads striking the hulls
and so many hands have locked in
kisses
and so many things I want to forget.

Mr. Belitt has rendered this stanza in the following way:

For I come without answers:
see: the dying are legion,
legion, the breakwaters breached by
the red of the sun,
the headpieces knocking the ship's
side,
the hands closing over their kisses,
and legion the things I would give to
oblivion.

I don't think this was quite what Neruda was getting at.

While I believe Neruda is a great poet, I also recognize that at times he is boring and too heavy in his use of language. Mr. Belitt has exaggerated these shortcomings. And even when he has a chance to show Neruda's contrasting lightness, he overloads. Why would anybody translate "Here is water's effulgence" for "Hay luz del agua?" What is wrong with "light?" Or in a thin Ode on the smell of cordwood we get "something more recondite" for "algo más secreto." Why not "secret?" If Neruda had wanted these more literary and less direct words he would have used them; there are equivalents in Spanish. That he did not, that ultimately his poetry works toward an affirmation of thread, blue flowers, fire, tomatoes and wine has a great deal to do with its beauty. This element Mr. Belitt's translations fail to suggest. For Neruda's "origen y ceniza" (beginnings and ashes) we have been given Mr. Belitt's "clinkers and causes."

The book would be much less a disappointment if it were a first attempt to translate Neruda. But Neruda has been botched for the past twenty years and as long as Mr. MacIntyre reigns on the West Coast and now Mr. Belitt on the East, I imagine a certain type of translating will continue. It is a type that neglects to construct the translation of a poem with the same fidelity to breath and measure, to the balancing of a line's weight in regard to its position in stanza and poem, as is demanded in our own contemporary poetry by those who read carefully.

The introduction by Luis Monquió appears (we have no facing Spanish text) ably translated by Mr. Belitt.

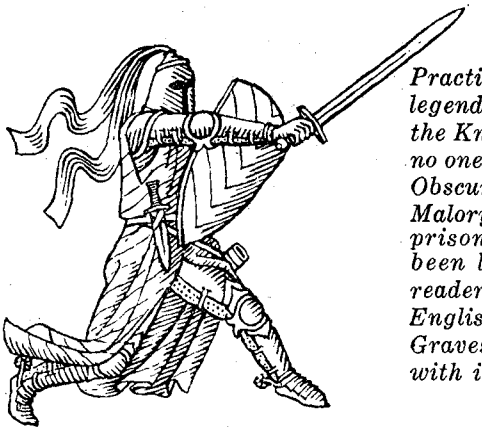
RECORDS

Benjamin Boretz

THE EXTENT to which even the best educated and artistically aware members of our intellectual community have been isolated from important contemporary developments in music seems discouragingly evident in a recent letter from a *Nation* reader, an architect living in Boston. He urges that I publish a list of available recordings of "good contemporary music," pointing out that "there are many of us who love good music, but who really know very little of what has happened since, say, *Petrouchka*. We do not willfully ignore contemporary music [but] simply do not know where to start."

The request itself poses an interesting problem of selectivity and judgment: the listing below is an attempt to indicate some of what has been significantly "happening" in music during the last fifty or so years. At the same time, I find it painfully revealing that such a listing should be so desperately necessary. It seems to me inconceivable that

Six centuries later, the "bold bawdry and open manslaughter" of the Round Table knights in splendid modern prose



Practically everyone is familiar with the legend of Arthur, Gweneviere, Lancelot and the Knights of the Round Table, but almost no one can read Malory in its original form. Obscured by the medieval rhetoric in which Malory wrote before his death in Newgate prison in 1471, Le Morte d'Arthur has been largely inaccessible to the modern reader. Now a new rendition by a young English poet who is a protegé of Robert Graves enables this great classic to emerge with its splendor and vigor intact.

Le Morte d'Arthur

by ***SIR THOMAS MALORY;*** *a new rendition into modern idiom by* ***KEITH BAINES;***
introduction by ***ROBERT GRAVES***
Illustrated, $6.00 at all booksellers

Clarkson N. Potter, Inc./Publisher • 23 East 67th Street, New York 21

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

similar assistance would generally be needed with regard, for example, to twentieth-century novels, drama, painting or poetry; the "basic literature" in these fields is assimilated as part of nearly everyone's normal education. Books and periodicals on many technical and professional levels provide a continuous link to the evolution of new creative and critical concerns. Most important, significant new works are published, exhibited, performed—on or off "Broadway"—although obviously the crisis of standards in the face of commercialism and mass culture is not less severe than in music. Whatever the obstacles, the information needed to become and remain aware of contemporary developments is available to anyone sufficiently interested to seek them out.

In music, the situation is quite different. Despite the uncountable words about music that pour from "appreciation" lectures and classes and from music columns of newspapers and periodicals, and despite the much-acclaimed "music explosion" of recent years, it is still almost impossible for a non-musician—and hardly less difficult for most musicians—even to distinguish the significant contemporary literature, much less to discover its underlying attitudes, or its relation to the other important intellectual tendencies of the time. The confusion and obscurity that surround new music result in great part from a genuine uncertainty on the part of the leaders of our public musical institutions regarding professional standards and techniques. As a result, their efforts, whether educative, critical or interpretive, tend either to uncritical pluralism or aggressive nostalgia. An intelligent listener confronted with the notion that no (or all) contemporary music is of any (or equal) value may be pardoned his assumption that the entire subject is beneath his concern.

ON the other hand, there *are* no authoritative professional sources from which music teachers, journalists or conductors can acquire reliable information about contemporary music for guidance in their public activities. There does not yet exist in this country such an essential musical institution as a professional journal devoted to contemporary composition, or an institute for the study, performance and publication of advanced new music. No one would dream of placing the responsibility for ultimate critical judgments on a daily newspaper's book or play reviewer. But in the prevailing musical limbo, such responsibility actually has come to rest on the harassed shoulders of the daily newspaper music critic who, within twenty minutes of his first encounter with a complex and difficult new work (usually without the help of a score), must consolidate his instantaneous analysis and evaluation into a conclusive critique. Under these conditions, it is hardly surprising that one frequently encounters in the press "twelve-tone" works based on no discernible row, "atonal" works in C major, "cerebral" music composed entirely by chance operations and "precise" performances lacking a single correct note. The fault, as I have indicated, does not lie with the critics, or with any other single group; nevertheless, the danger is acute that through all this ignorance and insecurity the gap between the listener and new music may soon become a hopeless abyss.

The listing offered here is not intended to be exhaustive or definitive. For one thing, it is limited to works that are currently available on records, in reasonably accurate performances. This excludes many important works, such as the Stravinsky *Roi des Etoiles, Mavra, Orpheus, Scènes de Ballet* and *Von Himmel Hoch* variations; Schönberg's *Erwartung, Glückliche Hand, Von Heute auf Morgen* and Four Orchestral Songs, op. 22 (but Robert Craft is presently recording Schönberg's complete *oeuvre* for Columbia; Volume I is scheduled to appear in early 1963); the 1923 version of

On the Debt My Mother Owed to Sears Roebuck

Summer was dry, dry the garden
our beating hearts, on that farm, dry
with the rows of corn the grasshoppers
came happily to strip, in hordes, the first
thing I knew about locust was they came
dry under the foot like the breaking of
a mechanical bare heart which collapses
from an unkind and incessant word whispered
in the house of the major farmer
and the catalogue company,
from no fault of anyone
my father coming home tired
and grinning down the road, turning in
is the tank full? thinking of the horse
and my lazy arms thinking of the water
so far below the well platform.

On the debt my mother owed to sears roebuck
we brooded, she in the house, a little heavy
from too much corn meal, she
a little melancholy from the dust of the fields
in her eye, the only title she ever had to lands—
and man's ways winged their way to her through the mail
saying so much per month
so many months, this is yours, take it
take it, take it, take it
and in the corncrib, like her lives in that house
the mouse nibbled away at the cob's yellow grain
until six o'clock when her sorrows grew less
and my father came home

On the debt my mother owed to sears roebuck?
***I have nothing to say, it gave me* clothes to**
wear to school,
and my mother brooded
in the rooms of the house, the kitchen, waiting
for the men she knew, her husband, her son
from work, from school, from the air of locusts
and dust masking the hedges of fields she knew
in her eye as a vague land where she lived,
boundaries, whose tractors chugged pulling harrows
pulling discs, pulling great yields from the earth
pulse for the armies in two hemispheres, 1943
and she was part of that *stay at home army* to keep
things going, owing that debt.

Edward Dorn

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Hindemith's *Das Marienleben*; Sessions' Second, Third, Fourth Symphonies and Piano and Violin Concertos; Copland's Sextet; Carter's Cello Sonata; Gunther Schuller's First String Quartet; and Seymour Shifrin's Chamber Symphony, to name the few that come immediately to mind. I take for granted everything by Schönberg, Stravinsky and Webern; for all of their works, major or minor, contain essential compositional discoveries, and have functioned—in many instances still function—as nuclei for a cluster of other works that explore territory first revealed in them. But I have singled out a few individual recordings of these composers' works (for other Stravinsky recordings, see *The Nation,* July 28) that are especially valuable, either because they include a wide range of representative music from several periods, or offer unusually accurate performances.

I HAVE attempted to list mainly works that I regard as representing serious and significant aspects of twentieth-century composition. However, some of the entries (a few recent European works and "aleatoric" compositions) were included mainly to illustrate tendencies which have achieved a certain currency, and which the listener may expect to encounter. To separate "American" from "European" seemed to me an abhorrent cynicism, and I have listed only those works which can be regarded as of "international" importance.

Finally, it should be noted for those to whom most new works "don't sound like music," that whereas music usually evolves slowly from work to work (there have been a few "great leaps forward": *Le Sacre, Pierrot,* Webern opp. 9 and 10), a listener whose regular experience includes only works written up to, say, forty years ago, will naturally imagine that he perceives a great gap, a decisive "break with tradition" when confronted with an advanced work. But the gap is rather in the listener's own experience than in the development of music; anyone who has followed this development attentively will be able to discern clear "traditional" roots in even the "newest" of all new music.

Babbitt. Composition for four instruments (1948); Composition for viola and piano (1950). John Wummer, flute; Stanley Drucker, clarinet; Peter Marsh, violin; Donald McCall, cello; Walter Trampler, viola; Alvin Bauman, piano. CRI 138.

Composition for twelve instruments (1948); *Du,* song cycle. Bethany Beardslee, soprano; Robert Helps, piano; Ralph Shapey, conductor. Son Nova (to be released fall, 1962).

Bartók. Six String Quartets. Juilliard Quartet. Columbia ML 4278, ML 4279, ML 4280.

Sonata No. 1 for Violin and Piano (1922). Robert Mann, violin; Leonid Hambro, piano. Bartók 922.

Berg. Altenberg Lieder, op. 4. Bethany Beardslee, soprano; Robert Craft, conductor. Columbia ML 5428 (mono); MS 6103 (stereo).

Chamber Concerto (1925); Lulu Suite; Lyric Suite (1926); Seven Early Songs; *Der Wein* (1930). Bethany Beardslee, soprano; Israel Baker, violin; Pearl Kaufman, piano; Robert Craft, conductor. Columbia M2L 271 (mono); M2S 620 (stereo).

Three Pieces For Orchestra, op. 6 (1913-14). Robert Craft, conductor. Columbia ML 5616 (mono); MS 6216 (stereo).

Lulu (1928-34). Vienna Opera. Columbia SL 121.

Wozzeck (1914-21). New York Philharmonic, Dimitri Mitropolous, conductor (vocal soloists: Eileen Farrell, Mack Harrell, Frederick Jagel). Columbia SL 118.

Berger. String Quartet (1958). Lenox Quartet. CRI 161.

Polyphony for Orchestra (1956). Louisville Orchestra, Robert Whitney, conductor. Louisville 58-4.

Berio. *Differences* (1958-60). Domaine Musicale, Paris; Luciano Berio, conductor. Time 58002 (mono); 8002 (stereo).

Boulez. *Le Marteau sans Maître* (1955). Marjorie Mackay, alto; Robert Craft, conductor. Columbia ML 5275.

Britten. Spring Symphony (1949). Peter Pears, tenor; Jennifer Vyvyan, soprano; Benjamin Britten, conductor. London 5612 (mono); OS 25242 (stereo).

Carter. Double Concerto (1961). Ralph Kirkpatrick, harpsichord; Charles Rosen, piano; Gustav Meier, conductor. Epic LC 3830 (mono); BC 1157 (stereo).

Quartet #1 (1951). The Walden Quartet. Columbia ML 5104.

Quartet #2 (1960). The Juilliard Quartet. Victor LM 2481 (mono); LSC 2481 (stereo).

Sonata for flute, oboe, cello, harpsichord (1952). Columbia ML 5576 (mono); MS 6176 (stereo).

Variations for Orchestra (1955). Louisville 58-3.

Copland. Concerto for clarinet and orchestra (1948); Quartet for piano and strings (1951). Benny Goodman, clarinet; New York Quartet; Aaron Copland, conductor. Columbia ML 4421.

Piano Fantasy (1957); Piano Varia-

Keep up to date with current information from USSR

1963

Subscriptions now being accepted for Russian and English Periodicals and Newspapers

SOME OF THE MANY FIELDS AVAILABLE

- Art
- Biology
- Chess
- Education
- Engineering
- Foreign Relations
- Geography
- Geology
- History
- Law
- Literature
- Mathematics
- Medicine
- Music
- Philosophy
- Science
- Theatre

WRITE FOR 1963 CATALOG N-93

Subscriptions are available for Scientific Magazines and Journals as listed in our complete catalog

Write for your copy today

Four Continent Book Corp.
Dept. 93, 156 Fifth Ave., N.Y. 10, N.Y.

Copyright information

Basic questions are answered on how to copyright literary and other material in the U.S., in a free handy eight-page folder published by Daniel S. Mead, literary agent, 915 Broadway, New York 10. The folder tells what kinds of material can be copyrighted, and what can't; how to go about it; how long it lasts; how material can revert to "public domain" if not recopyrighted; and so on.

***Buy Your Books Through* The NATION**

Nation readers can avail themselves of our offer to send them any book (except paperbacks) at the regular retail price post-free if payment is received with the order, or at the retail price plus postage if the book is sent C.O.D. No C.O.D.'s outside the United States. When ordering please give name and author and publisher, if possible. Please address your orders to:

THE READER'S SERVICE DIVISION
333 Sixth Ave. New York 14, N.Y.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PUBLICATIONS

L'EXPRESS

the leading liberal paper in France today. Send 10c for your copy. **HOWARD PUBLICATIONS, 1475 Broadway, New York 36.**

COSMOPOLITAN CONTACT — a polyglot monthly for international friendship, travel, trade. **Sample 25c. PLANETARY LEGION —book—$2.00. Pantheon, Box 77086, Los Angeles 7, California.**

LITERARY SERVICES

WRITERS SEND YOUR books, articles, stories, plays for free evaluation, screening and sale. Write today! **Literary Agent Mead, 915 Broadway, N.Y.C. 10.**

$2.50 each

SAVE YOUR COPIES OF THE NATION

- Each file holds a full year's copies.
- Jesse Jones Volume Files for every publication.
- Covered in durable leather like Kivar, title embossed in 16 Kt. gold.

Satisfaction guaranteed

Attractive and practical for your home or office

3 for $7.00
6 for $13.00

ORDER NOW—send check or money order

Magazine File Co.
520 Fifth Avenue
New York 36, N.Y.

FREE DESCRIPTIVE FOLDER UPON REQUEST

The Best Way To Get THE NATION

THE NATION
333 Sixth Ave., New York 14

☐ One Year, $8
☐ Two Years, $14
☐ Three Years, $20
☐ 6 Months, $4

☐ Bill Me ☐ Payment Enclosed

(Foreign and Canadian Postage $1 a year extra)

NAME _____

ADDRESS _____

CITY _____ ZONE ___ STATE ___

9-15-62

tions (1930). William Masselos, piano. Columbia ML 5568 (mono); MS 6168 (stereo).

Twelve Poems of Emily Dickinson (1950). Martha Lipton, mezzo-soprano; Aaron Copland, piano. Columbia ML 5106.

Dallapiccola. *Liriche Greche* (1942; 1944-45); Goethe-Lieder (1953); Cinque Canti (1956); Concerto per la Notte di Natale dell' Anno 1956. Luigi Dallapiccola, Frederick Prausnitz, conductors. Epic LC 3706 (mono); BC 1088 (stereo).

Fine. String Quartet (1952). The Juilliard Quartet. Columbia ML 4843.

Foss. *Time* Cycle (1961). Adele Addison, soprano; Leonard Bernstein, conductor. Columbia ML 5680 (mono); MS 6280 (stereo).

Hindemith. Concert Music for Strings and Brass (1931); *Mathis der Maler* (orchestral excerpts) (1934). Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia ML 4816.

Ives. 24 songs. Helen Boatwright, soprano. Overtone 7.

Symphony #3 (1901-04); Three Places in New England (1903-14). Eastman-Rochester Symphony, Howard Hanson, conductor. Mercury 50149 (mono); 90149 (stereo).

Kirchner. Concerto (1960). Tossy Spivakovsky, violin; Aldo Parisot, cello; Leon Kirchner, conductor. Epic LC 3830 (mono); BC 1157 (stereo).

Krenek. Lamentations of Jeremiah (1941); Sestina. Bethany Beardslee, soprano; Ernst Krenek, conductor. Epic LC 3509.

Milhaud: *Les Choephores* (1915-16). Igor Markevitch, conductor. Decca 9956.

Schönberg: *Begleitungsmusik,* op. 34 (1930). Robert Craft, conductor. Columbia ML 5616 (mono); MS 6216 (stereo).

Concerto for Piano and Orchestra, op. 42 (1943); Concerto for violin and orchestra, op. 36 (1936). Alfred Brendel, piano; Wolfgang Marschner, violin; Michael Gielen, conductor. Vox 10530.

Moses und Aron (1932-51). Hans Rosbaud, cond. Columbia K3L 241. 241.

Piano music (complete). Edouard Steuermann, piano. Columbia ML 5216.

Pierrot Lunaire, op. 21 (1912). Arnold Schönberg, conductor. Columbia ML 4471.

Four String Quartets. Juilliard Quartet. Columbia ML 4735; ML 4736; ML 4737.

Sessions. From my Diary (1940); Sonata #2 (1946). Bernard Abramowitsch, piano. Music Library 7003.

Quartet #2 (1950). New Music Quartet. Columbia ML 5105.

Symphony #1 (1927). Akeo Watanabe, conductor. CRI 131.

Idyll of Theocritus (1954). Robert Whitney, conductor. Louisville 57-4.

Shapey. Evocation (1959). Matthew Raimondi, violin; Yehudi Wyner, piano; Paul Price, percussion. CRI 141.

Stockhausen. *Zeitmasse,* op. 5 (1956). Columbia ML 5275.

Zyklus (1950); *Refrain* (1959). Time 58001 (mono); 8001 (stereo).

Stravinsky. Cantata (1952); Symphony in C (1940). Igor Stravinsky, conductor. Columbia ML 4899.

Chamber Works, 1911-1954, including Septet (1953); Shakespeare Songs (1954); In Memoriam Dylan Thomas (1954). Igor Stravinsky, conductor. Columbia ML 5107.

Movements for Piano and Orchestra (1958-59); *Epitaphium* (1959); Double Canon (1959); Octet (1923). Igor Stravinsky, conductor. Columbia ML 5672 (mono); MS 6272 (stereo).

Oedipus Rex (1927). Igor Stravinsky, conductor. Columbia ML 4644.

The Rake's Progress (1951). Metropolitan Opera. Igor Stravinsky, conductor. Columbia SL 125.

Threni (1957-58). Igor Stravinsky, conductor. Columbia ML 5383 (mono); MS 6065 (stereo).

Varese. *Integrales* (1925); *Density 21.5* (1935); *Hyperprism* (1923); *Ionisation* (1931); *Octandre* (1924); *Poème Electronique* (1958). Robert Craft, conductor. Columbia ML 5478 (mono); MS 6146 (stereo).

Webern. Complete Works. Robert Craft, conductor. Columbia K4L 232.

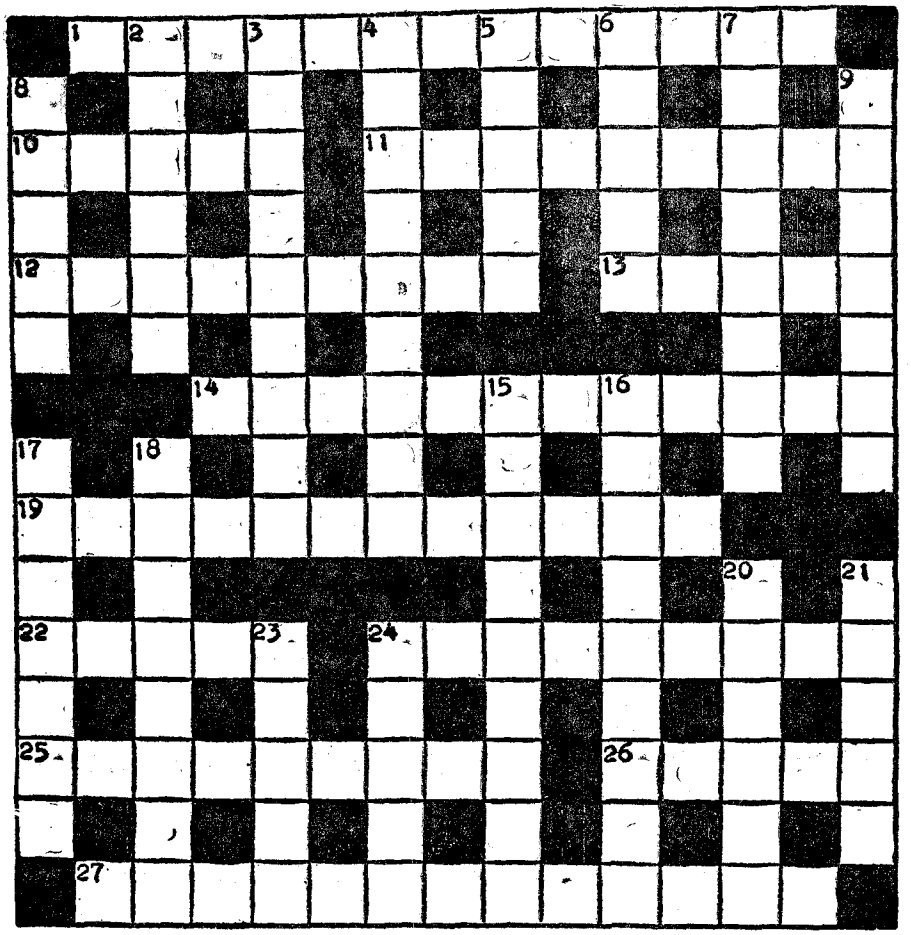
Six Bagatelles for String Quartet, op. 9 (1913). Juilliard String Quartet. Victor LM/LSC 2531.

Wolpe. Sonata for violin and piano; Passacaglia; Percussion Quartet. Frances Magnes, violin; David Tudor, piano. Esoteric 530.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Crossword Puzzle No. 976

By FRANK W. LEWIS



ACROSS:

1 This sort of doll is never an example of what the Union hated to spend time in. (13)
10 Fired, perhaps, for being drunk? (3,2)
11 The production of medium cost maple construction? (9)
12 Associated with a composition that is not scored? (9)
13 A well-known inventor of tales. (5)
14 Such a quality is difficult to understand. (12)
19 One of the aristocracy is about to die in improper circumstances—better get a doctor (since his charges are small). (12)
22 Where Bizet's woman came from. (5)
24 One certainly shouldn't be a trust-buster. (9)
25 Not what the law means when it says "pull up!" (9)
26 What comes from the choir? An outpouring of Jove! (5)
27 Did these Entertainments go on for almost three years? (7,6)

DOWN:

2 Drooping like a demented worker? (6)
3 Get a sort of 23 down, and be, by the sound of it, in a state of well-being. (9)
4 One who watches the Papers, possibly. (9)
5 Seen with greenbacks, or with the do-re-me. (5)
6 A little info as to how 10 starts in reverse. (5)
7 Plumbers? (Any great commander does.) (9)
8 Does it keep the fire sluggish? (5)
9 A body with a mission? (7)
15 Freedom from solicitude. (9)
16 What 4 might be doing visually. (9)
17 A poet is naturally confused by what might produce dullness. (7)
18 Evidently a very procrastinating devotee. (8)
20 It might be carried by ladies not exactly chaste. (6)
21 Baby bird? (5)
23 Brush cut? (5)
24 Lady Vere de Vere. (5)

SOLUTION TO PUZZLE NO. 975

ACROSS: 1 Crescendo; 6 and 23 Fence post; 9 Rostrum; 10 Felucca; 11 and 24 Boy wonder; 12 Baruch; 13 and 6 Rail fence; 15 Nodulous; 16 Direct; 18 Warm up; 20 Cashmere; 23 and 5 Post office; 24 and 26 Wonderfully; 25 Oaf; 28 Iridium; 29 Retrial; 30 and 13 Third rail; 21 Supremely. DOWN: 1 Carib; 2 Essayed; 3 Cerebellum; 4 Numerous; 5 and 11 Office boy; 6 Fell; 7 Nictate; 8 Epaulette; 14 and 30 Richard the Third; 15 Newsprint; 17 Handgrip; 19 Rossini; 21 Erosive; 22 Holmes; 27 Kind.

VACATIONS

ONLY 50 MILES FROM N.Y.C.

Beautiful 8 mile lake. Golf at a magnificent Country Club. Dancing, Entertainment. Superb Cuisine. Fireproof Bldg. Elevator. Special "single" weekends. Group facilities. In New York City call at local rate.

FAirbanks 5-7227
MAhopac 8-3449

FOREST house
LAKE MAHOPAC, N. Y.

WINDY HILL ON ORANGE LAKE

A pleasantly informal vacation in friendly atmosphere. Swimming, Boating, Fishing on Natural Lake. Badminton, Volley Ball, Ping-pong, other sports. Records, books. Summer Theatre, Golf nearby. Food of excellent quality in generous quantity. $55.00 Weekly; $8.00 Daily; Weekend: Fri. Supper thru Sun. Dinner $16.
Tel. Newburgh 562-1232
Jane C. Arenz, R.D. Box 160, Walden, N.Y.

YOUR VACATION IS DUE! Relax on 100 beautiful acres. Lake on the premises. Wholesome food. Perfect for families. Animals for the children. Meet 30 other nice people. Adults $40, Children $25 per week. Y. Schwartz, Spring Mt. House, Jeffersonville, N.Y. Phone: Jeffersonville 290.

EDUCATIONAL

TEST I.Q.

Accurately, inexpensively with the University Research Institute Test. Professional interpretation. Send $6.00, or for further details write, URRI TEST, Dept. 11, Box 6744, Stanford, California.

LEARN WHILE ASLEEP, self-hypnosis, prayer-plant experiments! Details, catalog FREE. Research Association, Box 24-TN, Olympia, Washington.

SERVICES

MOVING? Professional moving at competitive rates. Anytime, anywhere. Licensed, insured, experienced. THE COVERED WAGON. ALgonquin 5-1788 (N.Y.C.)

WE MOVE YOU WITHOUT TEARS — Economical, insured moving and storage. Vans, wagons—NYC, resorts, long distance. The Padded Wagon, Inc., AL 5-8343 (NYC), 569 Hudson Street, New York 14.

PERSONALS

INDEPENDENT THINKERS — investigate HUMANISM, the nonsupernatural personal philosophy. Free literature. American Humanist Association, Dept. N2, Yellow Springs, Ohio.

MERCHANDISE FOR SALE

SPECIAL LOW PRICES After Labor Day on Air Conditioners; Refrigerators, Washing Machines; Vacuum Cleaners; etc. Standard Brand Dist., 27 Union Square, W. (3rd Floor) at 16th Street), N.Y. CH 2-1880.

Advertising Rates

CLASSIFIED
74c a line (6 words)
Three-line minimum
CLASSIFIED DISPLAY
$7.42 per inch (minimum)

The NATION
333 Sixth Ave., New York 14, N. Y.
CHelsea 2-8400

Printed in the U. S. A. by RCR Publication Printers Corp., N. Y. C.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

In the Classroom

"A student who does not read *The Nation* is likely to be uncritical, half-educated and a potential dupe of extremists of many sorts."

DALE RIEPE
Professor of Philosophy
University of North Dakota

"I consider *The Nation* an indispensable tool for effective teaching on the college level."

JAMES W. DAVIS
Assistant Professor of Political Science
Saint Cloud State College

"*The Nation* can be put to dramatic use as a means of communicating to students the relevance and complexity of contemporary issues."

LEWIS LIPSITZ
Instructor
Department of Political Science
The University of Connecticut

"I always tell my students to consult *The Nation* for the 'other side' of the discussion. I find it a 'must' for today's confused picture."

E. R. BRADLEY
Chairman, Department of Social Science
South Georgia College

FOR THE CONVENIENCE OF TEACHERS WHO WANT TO USE *THE NATION* IN THE CLASSROOM, WE OFFER A

SPECIAL CLASSROOM RATE: 50c PER MONTH PER STUDENT

in bundle orders of ten copies or more delivered to the same address. Desk copy is supplied free to the teacher. Simply fill out the coupon below for immediate service.

THE NATION

THE NATION, EDUCATION DEPARTMENT
333 Sixth Avenue, New York 14, N. Y.

Please send me:

_____ copies per month for _____ months.
(minimum order 10 copies per month)

☐ Check enclosed ☐ Bill me

Name _____

Address _____

City _____ Zone ____ State _____

9-15-62

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED